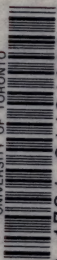
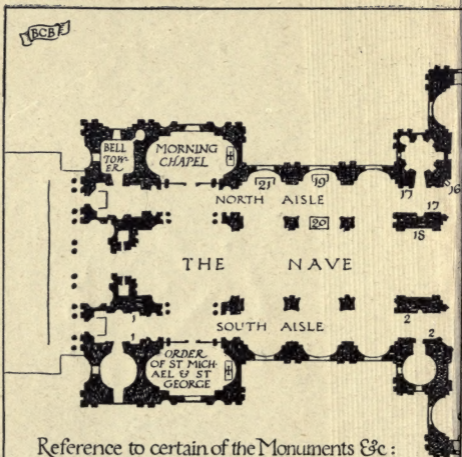


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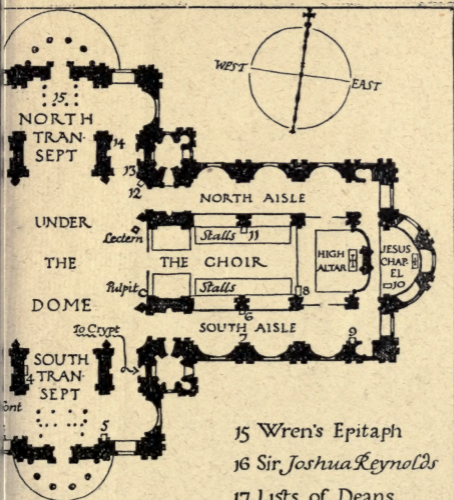




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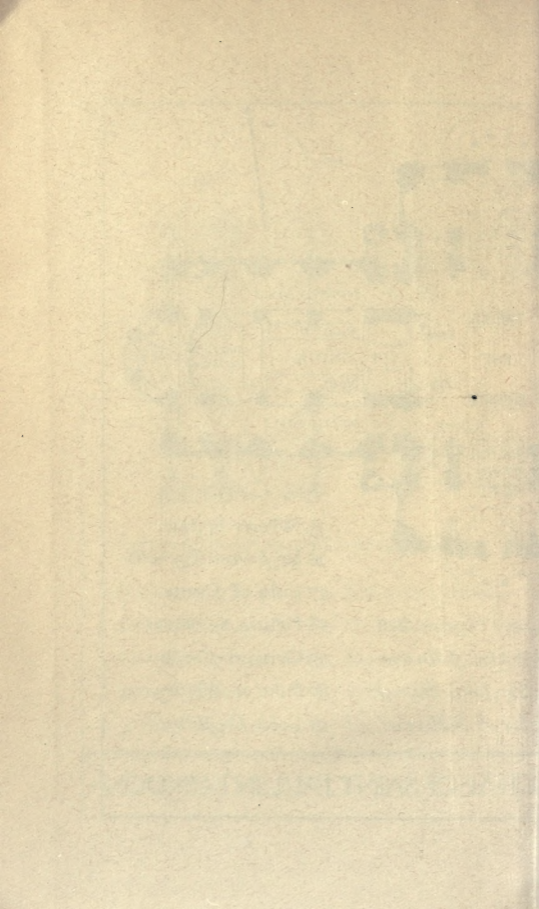
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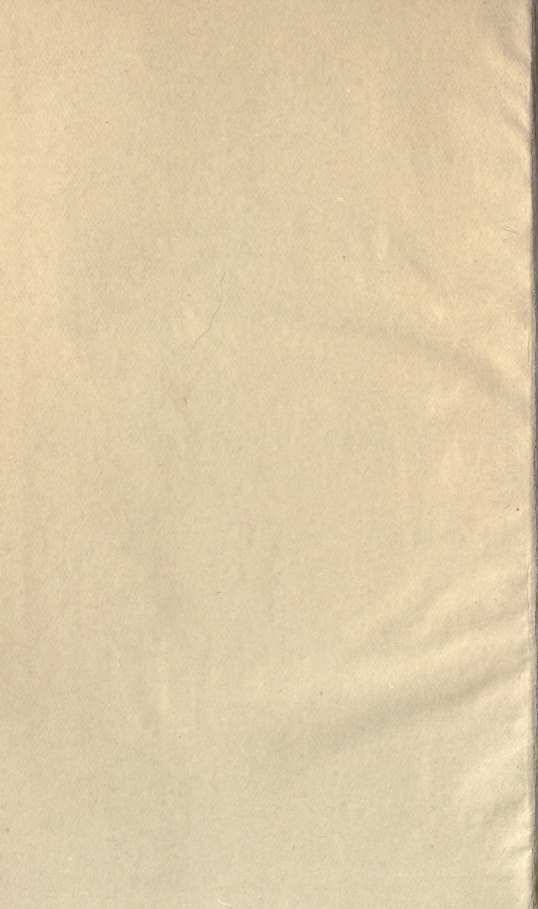
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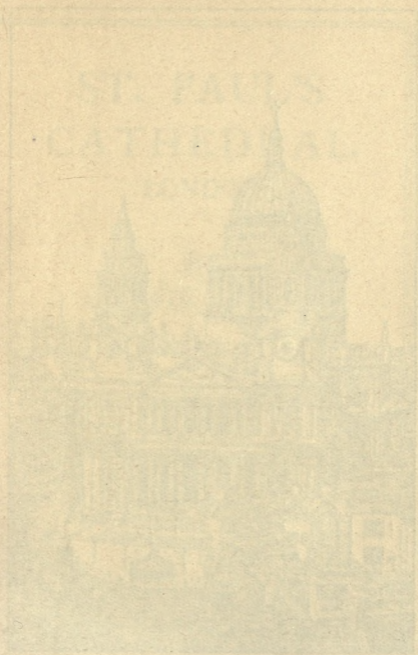
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Chapters in the History of Old St. Paul's, 1881; *Gleanings from Old St. Paul's*, 1889; and *St. Paul's Cathedral and Old City Life*, 1894. By W. Sparrow Simpson, D.D., F.S.A.

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INTRODUCTION

ST. PAUL'S CATHEDRAL may be described as essentially the national cathedral church of England. The building, therefore, is of far more than local interest. It is a monument which commemorates the piety, wealth, skill and all that is noblest and best in the story of past generations of Englishmen.

London's cathedral church may be said to bear the same relation to all other churches in the land which the city of London does to all the other cities of the realm. There are in parts of Europe, it is true, other churches which have a greater interest for certain races, and which are specially remarkable for particular reasons, but there is none, excepting Canterbury Cathedral, which exactly fills the same large place in the affections and interests of the English people.

Much has been written about St. Paul's, and the present writer makes no claim to having brought forward any specially novel information or any strikingly original discoveries or

criticisms. His purpose has been rather to gather up from various sources such information as is likely to be really useful, and to present it in such a way that it shall be readable and interesting both to those who may visit the great church for the first time and also those who are already familiar with the fabric of a building which graces the centre of London and dominates much of the surrounding country.

As an architectural achievement St. Paul's is worthy of careful study, and although it is true that opinions differ as to the suitability of the style employed by Sir Christopher Wren for the purposes of a great Christian church, all must admit the nobility, the impressiveness and the justly proportioned character of the work.

The interesting associations of former churches which have stood here, linking the past with the present, speak for themselves. They are amongst the most treasured of London's traditions, and in fact form a perfect epitome of London's history.

CHAPTER I

THE SITE, AND THE FIRST CATHEDRAL CHURCH

THE site on which St. Paul's Cathedral stands is one singularly well adapted for the erection of a great church or, indeed, for any great and imposing public edifice. The tall buildings which now cluster around it have done much to obscure the real and original importance of the low hill crowned by what is now known as St. Paul's Churchyard, and in order to get any idea of the commanding position of the cathedral in relation to the other parts of the City and its immediate environs one has to view it from a little distance : the top of the tower of St. Saviour's Church, Southwark, is perhaps one of the best view points for this purpose. A somewhat more distant, but perhaps even finer and more general view of St. Paul's Cathedral may be obtained from Waterloo Bridge, but here again one can only judge of the relative height of St. Paul's Churchyard by the general outline of the lofty warehouses and other buildings by which the site is covered. When approached by way of Ludgate Hill or by the streets leading up from the river side, however, the relative height of the ground is at once apparent.

ST. PAUL'S CATHEDRAL

Among the multiplicity of writers on the original site of Roman London this eminence has, not unnaturally, been regarded by some as the spot which the Romans first occupied. The late Dean Milman¹ accepts the existence of a Roman Prætorian camp at this site as an incontrovertible fact, and as resting upon evidence "not to be contested". But really the matter belongs to the region of speculation rather than that of ascertained fact. The whole subject of Roman London presents many problems which await satisfactory solution, and the site and expansion of the town during the Roman occupation are points upon which the evidence appears to be curiously conflicting, and upon which the opinion of antiquaries is certainly divided. One writer, Rev. W. J. Loftie, has published a plan of what he considers to have been the Prætorium, and this he places at a spot very near the present railway station at Cannon Street, but his views are not generally accepted by antiquaries, and it seems doubtful whether the evidence upon which his statements and plan are based is sufficient to warrant the position he has taken on this question.

Among these conflicting opinions it must be confessed that the claim of the St. Paul's site to be that of the Roman camp rests upon feeble and unsatisfactory ground.

From time to time Roman remains, including a brass or bronze image of Diana, a vast quantity of bones, and certain objects thought

¹ *Annals of St. Paul's Cathedral.*

THE FIRST CATHEDRAL CHURCH

to be sacrificial instruments and vessels, have been found on and near the site now occupied by St. Paul's Cathedral and between it and Blackfriars. These discoveries gave rise to the theory that the Romans had a temple dedicated to Diana somewhere in the immediate precincts of the cathedral if not on the ground now actually occupied by it. Although this idea was discredited by the more sober antiquaries of the time, it received a sort of confirmation in 1830, when, in the course of excavations for the foundation of Goldsmiths' Hall in Foster Lane, not far from the cathedral, a stone altar, bearing a carved representation of Diana, was discovered. Interesting as all these discoveries are, especially as affording a valuable although imperfect glimpse of life in Roman London, it must be confessed that the evidence is totally inadequate to the task of proving the existence of either a Roman camp or a temple of Diana in this particular part of the City. Indeed the discovery here of Roman burials goes to show very clearly that at one time in the Roman occupation this was not included within the bounds of the City, but was without the walls, as the Romans were strongly opposed to the practice of intramural interment.

As far as the history of a Christian church on this site is concerned, however, the Roman remains discovered on the site may be disregarded. The story of St. Paul's Cathedral really commences quite at the beginning of the seventh century, when a monastery was en-

ST. PAUL'S CATHEDRAL

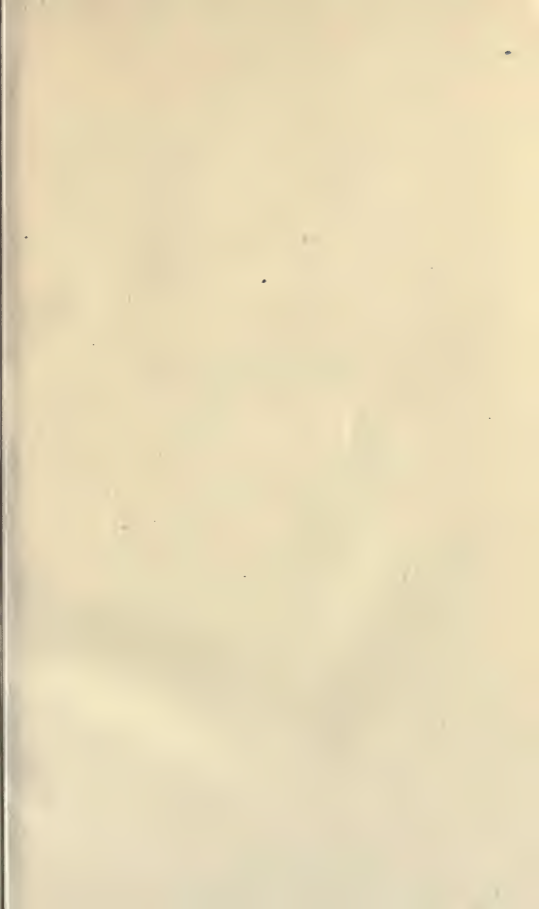
dowed and dedicated in honour of St. Paul. What may be regarded as the first, or Saxon, cathedral of London was the church founded by Bishop Mellitus who became bishop in the year 604. It is a curious fact that when Ethelbert King of Kent founded the monastery he endowed it with the manor of Tillingham in Essex, a property which still belongs to the Dean and Chapter of St. Paul's. Unfortunately, however, very little information can be obtained about this church, which stood here for upwards of 480 years and was destroyed in 1087 or 1088 by a fire which devastated London.

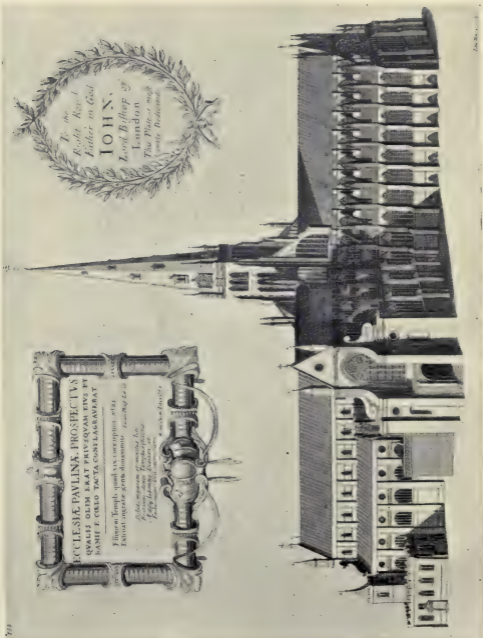
Among those who were associated with the Anglo-Saxon Church here was Erkenwald, one of the early Bishops of London. He did much towards enlarging and adorning his cathedral church, and after death he was canonised, and his shrine became one of the most celebrated in St. Paul's. It was much enriched with plates of gold, etc., and formed the object of many pilgrimages.

Alphege, the Archbishop of Canterbury, killed at Greenwich by a drunken rabble, was in 1014 buried in St. Paul's Cathedral. The spot on, or near, which he fell at Greenwich is now marked by the parish church which is dedicated in his honour.

In 1075 the first great ecclesiastical council of the English Church was held in St. Paul's under the presidency of Archbishop Lanfranc.

Of the fabric of the Anglo-Saxon cathedral here practically nothing is known.





ECCLESIAE PAULINAE, PROSPECTVS
 QVAESIT OLIUM ERAT FRIGIDISSIMVS EIVS RV
 NANI E CORDO TACTA CONSILABAVERAT

Filium Templi quod vix correptum. 1711
 TERTIVS ANGELOE GRONZ DOMINVS. 1711. 1712. 1713.

*Publica mensura et mensura hinc
 Anno 1711. Anno Templi destructionis
 Anno 1711. Anno Templi destructionis
 Anno 1711. Anno Templi destructionis*

To the
 Right Rev^d
 Father in God
JOHN,
 Lord Bishop of
 London
 This Plate is made
 in his Dedication

OLD ST. PAUL'S, FROM THE SOUTH

CHAPTER II

OLD ST. PAUL'S

THE second church here, commonly known, in contradistinction from the existing building, as "Old St. Paul's," was a noble and magnificent pile. The work of building it was begun in 1087 during the episcopate of Bishop Maurice. The great work was commenced during the last year of the reign of William the Conqueror, and that monarch contributed towards its structure the ruins of that strong castle then called the Palatine Tower, which stood in the W. part of the City, near the River Fleet. This tower or castle had been erected for the defence of London at the mouth of the Fleet. Much of the material for the new cathedral church, however, was brought from Caen in Normandy.

The building operations were on a large scale, and doubtless they were of that solid substantial character which was then in vogue. Bishop Maurice's episcopate lasted twenty years, and that of his successor, Bishop Belmeis, another twenty years, but by that time the church was still unfinished. In 1136, the buildings were much damaged by a fire; indeed, according to the accounts of Matthew Paris and Matthew

ST. PAUL'S CATHEDRAL

of Westminster, the cathedral was entirely destroyed. There is reason, however, to consider these accounts as somewhat exaggerated.

Old St. Paul's was not really completed until nearly two hundred years after the date of its foundation. By this time fashion in architecture had changed, and the plan on which the church had originally been built came to be regarded as unsatisfactory.

It is by no means an easy task to give a precise and detailed description of this magnificent old church which was utterly destroyed in the Great Fire of London. The following general account, however, has been drawn up from various authorities in order to show what it was like about the period of its greatest beauty, say about the fifteenth century.

There was a wall completely enclosing the cathedral precincts. This wall, which was completed in 1285, had a twofold purpose. It was intended to exclude beggars and other undesirable people who would otherwise infest the precincts of the church, and also it was intended to form a means of security from robbers by night. There were six gates giving access from the City, the chief being that which stood in Ludgate Street, near the end of Creed Lane, opening on to the W. end of the church. Another, on the N. side, was in Paternoster Row, at Paul's Alley, a way which still exists. There was a third gate at Canon Alley. A fourth entrance, called the Little Gate, gave admission from Cheapside. The fifth, or St.

Augustine's Gate, led from Watling Street into the precincts by a thoroughfare known as High Street. The sixth gate led directly to the southern front of the church by a thoroughfare which is now practically represented by Paul's Chain, a name which had its origin in the great chain which was formerly hung across the entrance. These gates were opened in the daytime, and closed at night.

The Bishop of London's palace stood at the north-western corner of the churchyard.

The chapter-house, built in 1332, quite a small building some 32 feet in internal diameter, stood on the S. side of the cathedral. It was a singularly beautiful building, circular in plan and strengthened by eight projecting buttresses, each of which was surmounted by panelled pinnacles. It stood in the middle of the cloisters on ground that had formerly been the garden of the Dean and Chapter.

The building known as the Charnel, situated in the N. part of the churchyard, comprised a vault constructed as a convenient receptacle for the bones taken from sundry graves in the churchyard. Over the vault was a chapel. Little seems to be known about the origin and early history of this building. Dugdale laments his inability to find any earlier mention of it than a grant made about the beginning of the reign of Edward I. (1272) by the Lady Dionysia de Montchensie, who for the health of her soul, as also for the souls of her ancestors and all the faithful deceased, gave, in her pure widowhood, one

ST. PAUL'S CATHEDRAL

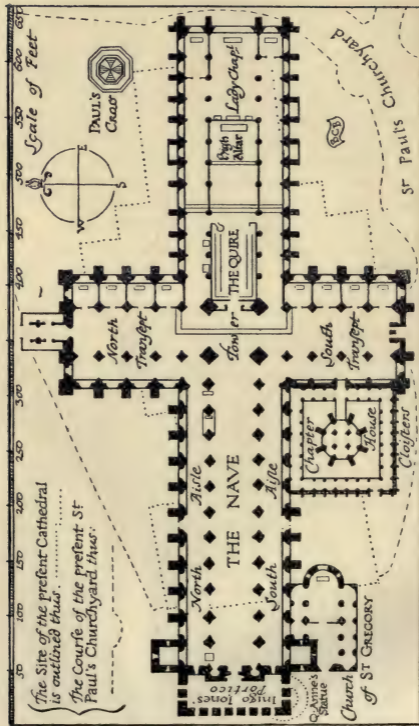
quarter of good wheat, to be paid yearly out of her manor of "Anestie," in Surrey, for the support thereof ; as also of the priests there celebrating divine service. There were subsequently several other chantries given to the church, *viz.*, those given by Henry de Edelmeton, a citizen of London, 1276, for the maintenance of a light ; one by Roger Bevis ; and still another for the repose of the soul of Athelina de S. Olavo.

There were also several chapels in and about St. Paul's Churchyard. One, known as Pardon Church, was founded by Gilbert Becket, portgrave and mayor in the time of King Stephen. It may be noted here that the yard round this church was subsequently enclosed by a kind of cloister upon which was richly painted the Dance of Death. Pardon Church, of which further details will be found elsewhere (see pp. 83, 84), was situated on the N. side of the cathedral church and to the E. of the Bishop's Palace.

Shiryngton's Chapel was founded in or about 1458 by Walter Shiryngton, Chancellor of the Duchy of Lancaster to Henry VI., for two priests. It was situated near the N. door of the cathedral, and dedicated in honour of the Blessed Virgin Mary and St. Nicholas. At the dissolution of the chantries in the first year of the reign of Edward VI. (1547) it was pulled down and a house was erected in its stead.

On the N. side of the cathedral, too, there was a chapel of the Holy Ghost, founded in 1400 by Roger Holme, Chancellor and Prebendary of St. Paul's.





The Site of the present Cathedral is outlined thus.
The Course of the present St. Paul's Churchyard thus.

OLD - SAINT - PAUL'S

A chapel dedicated to the Name of Jesus was situated in the shrouds or crypt under the choir of the cathedral.

The beautiful and important building known as St. Faith's, was not a mere chapel but a regular parish church. Originally this church was built on the ground level, and Jesus Chapel was attached to it, but in 1256 it became necessary to demolish one of these buildings, St. Faith's, in order to carry out the work of enlarging the cathedral. A portion of the undercroft of the cathedral was thereupon granted to the parishioners as a place of worship.

St. Gregory's was also a regular parish church. It was built close against the S.W. corner of the cathedral, and although the view given of it in Dugdale's *History* shows a building of debased character, there is no reason to suppose that it had not been built originally in the Norman style.

Paul's Cross, which stood near the N.E. corner of the choir of the cathedral was an open-air preaching place of such historical importance that a separate section of the book has been devoted to it (see pp. 97-119). Most of the great preachers and other orators who took part in the religious troubles during the reigns of the last four Tudor monarchs delivered sermons or speeches at Paul's Cross.

With reference to the magnificent architectural pile of the cathedral itself, we have little except the great work of Dugdale to guide us. The plates, engraved by Hollar, with which

ST. PAUL'S CATHEDRAL

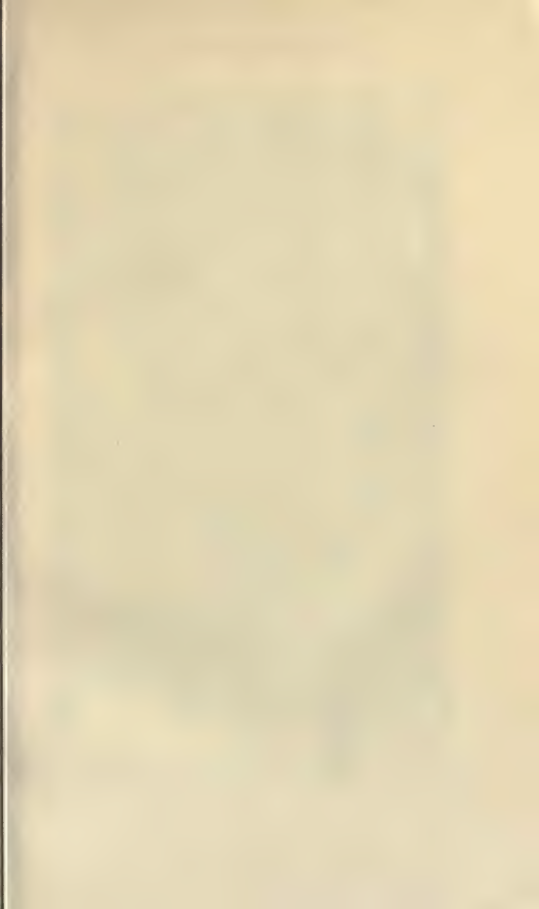
that book is illustrated, however, enable us to form a very good general idea of the church before it was destroyed by the Great Fire.

The architecture externally ranged from the early Norman style to the Decorated style; although in the church several of the tombs possessed Perpendicular and later features.

Nave and choir had each twelve bays exclusive of those of the intersection of the transepts. Nave, choir and transepts all contained a central nave between two aisles. Nave and transepts were in the Norman style, but the choir was Gothic work.

The central tower, crowned by a peculiarly graceful spire, was one of the wonders of the land, perhaps one of the greatest achievements of mediæval English architects. The height of this spire, measuring from the ground level to the ball of copper-gilt and cross, was, according to Sir Christopher Wren's estimate, about 460 feet. It may be added here that after the first fire by lightning a weather-cock, shaped like an eagle, of copper-gilt was added. The ball was 9 feet 1 inch in circumference. The height of the cross from the ball was 15 feet 6 inches; and the cross, measuring from one limb to the other, was 5 feet 10 inches in breadth. The eagle from bill to tail measured 4 feet, and from wing to wing 3 feet 6 inches.

The spire, which was covered with ornamented lead, was also adorned with pinnacles, and strengthened and to some extent enriched with flying buttresses.





OLD ST. PAUL'S. THE EAST END (INTERIOR), SHOWING THE
CELEBRATED ROSE WINDOW

There was a detached bell-tower at the E. end belonging to Jesus Chapel.

The E. end of the choir was a most beautiful and well-proportioned composition, the far-famed rose-window, 40 feet in diameter,¹ being its central and chief feature. Six turret-like and highly ornamented pinnacles rose from the gables at this end of the church.

Mr. William Longman, F.S.A., some years since in his *History of the Three Cathedrals Dedicated to St. Paul in London*, draws attention to the rarity of this form of ornamental masonry, but, as he remarks, although rare, there are instances in the S. transept at York Minster, and the N. transepts at Westminster.

St. Paul's was always a secular church, and therefore we should not expect to find any purely monastic characteristic in its design. The cloisters, placed in the angle formed by the nave and the S. transept, were quite small, being scarcely as large as the S. transept, but doubtless they were sufficient for the requirements. They were elaborately enriched, and possessed the remarkable and very unusual feature of being in two storeys. The upper storey was probably a second ambulatory, and not a series of rooms, as at Wells Cathedral and in one or two other instances.

In the middle of the space enclosed by the

¹ This window was very famous in the Middle Ages. Chaucer introduces a reference to it in his description of Absolon, the parish clerk :—

“ With Paule's windows carven on his shoes ”.

ST. PAUL'S CATHEDRAL

cloisters stood, as has already been explained, the chapter-house, the entrance to which was from the middle of the western wall of the S. transept.

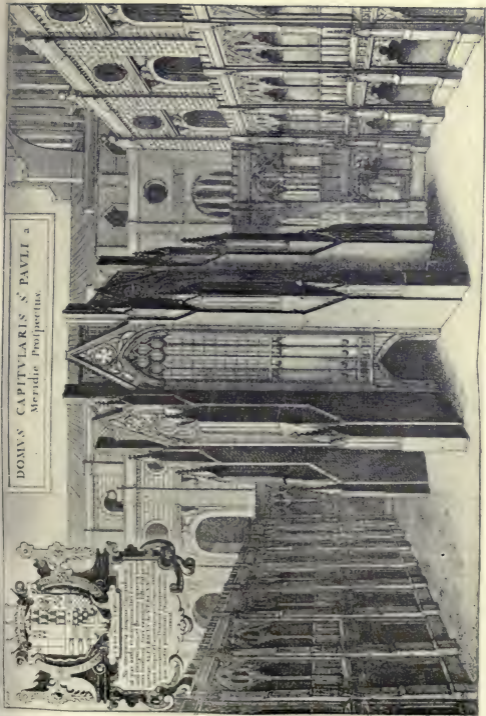
Turning now to the architecture of the interior of the church, one of the most prominent and magnificent points, which must instantly have impressed itself upon the beholder, was the great length of the nave and the graceful solidity of its moulded piers. Just beyond the crossing the view would have been partly obscured by an elaborate Gothic choir-screen, but over it and beyond it the twelve-bayed choir would have been partially visible, even from the extreme W. end of the nave. This great length and height of the nave and choir as seen from the point indicated must have been very impressive, and by reason of their architectural richness, extraordinarily effective and pleasing.

The original Norman nave doubtless had a flat wooden roof enriched with paintings like those at Peterborough, St. Alban's, etc., but in or about 1255 this was removed and replaced by vaulting.

The central tower was probably treated as a lantern and open high enough to allow the light through the first tier of windows to illuminate the interior of the church.

It is a curious fact that considerable discrepancies exist in the different accounts as to the dimensions of Old St. Paul's Cathedral.

Dugdale gives the following measurements which had been taken, long before his time, in 1312 :—



DOMVS CAPITVLARIS S' PAVLI a
Meridie Prospectus.

Printed by J. G. & J. S. Smith, Stationers, 11, Abchurch Lane, London, E.C. 4.

The work of the Chapter House of Old St. Paul's Cathedral, London, was published by the Chapter House of Old St. Paul's Cathedral, London, E.C. 4.

Printed by J. G. & J. S. Smith, Stationers, 11, Abchurch Lane, London, E.C. 4.

CHAPTER HOUSE OF OLD ST. PAUL'S

OLD ST. PAUL'S

	Feet.
Length	690
Breadth	130
Height of roof of W. part from floor	102
Height of roof of new part (<i>viz.</i> E. from the steeple)	88
Height of body of the church	150
Height of tower steeple from the level ground	260
Height of the spire of wood covered with lead	274
“And yet the whole (<i>viz.</i> tower and spire) exceeded not”	520
Cross length above the ball	15
Cross, traverse	6
Ball, contains 10 bushels of corn.	
Space on which the cathedral stands, $3\frac{1}{2}$ acres.	

The above details are now believed to be not entirely correct; and the following principal dimensions have been suggested by the late Mr. E. B. Ferrey, F.S.A., as likely to be more accurate:—

	Feet.	Inches.
Breadth, including aisle walls	104	0
Height of roof, W. part (<i>i.e.</i> up to ridge of vaulting)	93	0
Height of roof (<i>i.e.</i> up to vault ridge) to choir proper	101	6
Height of roof at lady chapel	98	6
External height (ground to ridge of outer roof to choir)	142	0

ST. PAUL'S CATHEDRAL

	Feet.	Inches.
External height (ground to ridge of outer roof to nave)	130	0
Height of tower steeple from level ground	285	0
Height of spire covered with lead	208	0
Or if calculated from top of tower parapet	204	0

Foremost amongst the more remarkable things contained in Old St. Paul's was the famous shrine of St. Erkenwald. The bishop's body seems to have been buried in the first instance in the nave of the church, but in the year 1148 the bones were translated to a shrine which is believed to have been placed near that containing the relics of St. Milletus on a beam over the high altar. Many jewels and other treasures were given for its enrichment; Walter de Thorpe, a canon of the church, in 1319 bequeathing all his gold rings and jewels.

In 1339 three goldsmiths of London were employed for a whole year on the work of decorating the shrine of St. Erkenwald, but it is thought that this must have been a considerably larger structure than the one we first hear of as being placed over the high altar.

St. Erkenwald or Earconwald is believed to have been born in Stallington in Lindsey. Before he became Bishop of London he founded two monasteries, one at Chertsey, Surrey (over which he himself presided), and the other at

OLD ST. PAUL'S

Barking, Essex, which was placed under the care of his sister Ethelburga. As Bishop of London he did much to develop the organisation of his diocese. His death took place at Barking, and probably on 30th April, 693.

There is in the Department of Manuscripts at the British Museum a circular plate of copper 3 inches in diameter, and resembling in general appearance one of the scales of a balance. On the concave side there is a vigorous engraving representing a somewhat attenuated rampant lion. The great interest of this metal plate is that it is a thirteenth century tonsure-plate, or standard used at St. Paul's Cathedral for regulating the size of the tonsure of the clergy.

There are many references in the Statutes of St. Paul's Cathedral to the tonsure of the clergy, and many curious particulars about the subject are embodied in a paper by Rev. Dr. W. Sparrow Simpson read before the British Archaeological Association in 1882.¹ From the illustration of the engraved lion given in that account it is pretty clear that the plate was originally larger, considerable parts of the tail and limbs of the beast having been cut away during the process of reducing the size of the circle. This points perhaps to a change in the fashion of the tonsure among the clergy.

¹ *Journal of the British Archaeological Association*, vol. xxxviii., pp. 278-90.

CHAPTER III

OLD ST. PAUL'S; ALTARS, CHAPELS, ETC.

Old St. Paul's Cathedral possessed many altars. The altar of St. James was in the twelfth century situated under the cross in the N. part of the church, whilst the following were placed, it is believed, between or against pillars.

St. Andrew's.

St. Ypolite's.

St. Caedde's, founded by Treasurer Swereford before 1247.

St. Edmund the archbishop's.

St. Edmund the king's.

St. Nicholas's in 1247. In 1458 Canon Sherryngton founded a chantry in a chapel of St. Mary and St. Nicholas near the N. door.

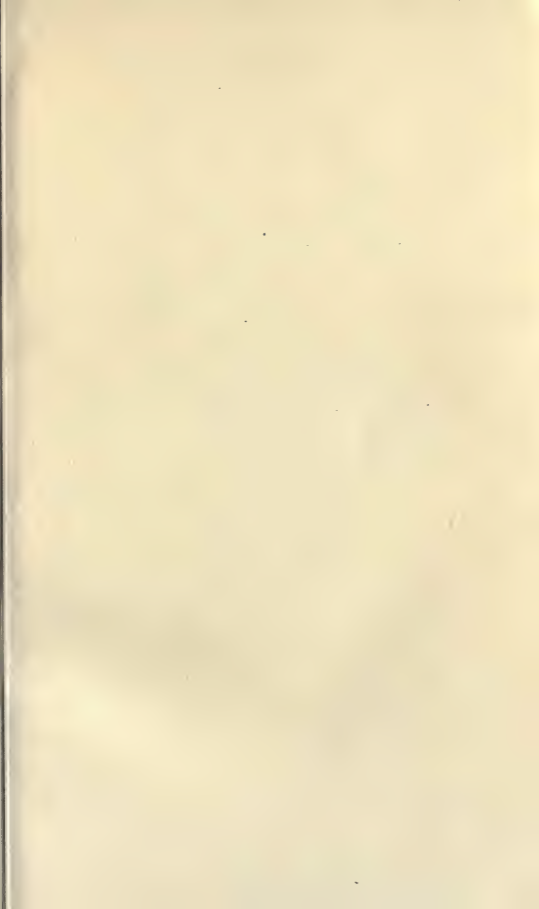
St. Sylvester's in the time of Edward II.

In the presbytery were:—

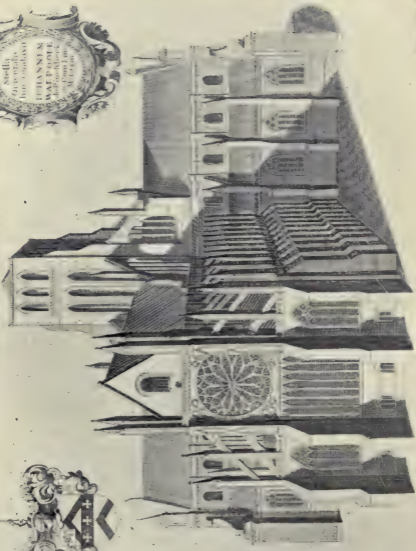
The high altar.

The capitular altar of St. Ethelbert (patron of Hereford), mentioned in 1247, and the altar of St. Mellitus.

The Rev. Mackenzie E. C. Walcott, in his interesting account of "Old St. Paul's," printed in the first volume of the *Transactions of the St.*



ECCLESIA, CATHEDRALIS S. PAULI Lond.
 AD ORIENTE PROSPECTVS.



J. H. W. G. del.

OLD ST. PAUL'S: THE EAST END

ALTARS, CHAPELS, ETC.

Paul's Ecclesiological Society (pp. 177-87), gives some useful information on this subject. He draws attention to the rarity of dedications in honour of St. Ypolite and St. Sylvester.

The rood screen had two side altars, one being that of the Holy Rood. Its canopied niches were filled with effigies of kings, whilst the actual rood and the figures of St. Mary and St. John on either hand sprang from delicate bands of open tracery above the cornice.

It is probable that the clock was near the rood. Dugdale mentions that this clock was furnished with the image of an angel pointing at the hour both of the day and of the night.

The Chapel of the Holy Trinity was situated between two pillars on the N. side of the nave in the second bay W. from the crossing. Here was buried Bishop Kempe.

The Chapel of St. Mary in the nave was on the S. side of the nave facing the Chapel of the Holy Trinity, and between two pillars, opposite the chapter-house door, that is the N.E. processional door to the cloister. In this Chapel of St. Mary, above the altar, stood the glorious image of our Lady. A lamp burned before it at night, and an anthem of our Lady was sung after matins. An iron box for the reception of oblations was fixed to the adjoining pillar, and similar boxes were placed near all the other altars for the same purpose. A chantry attached to this altar was founded here by Bishop John de Chishull.

In the adjoining bay, next to the crossing,

ST. PAUL'S CATHEDRAL

was the tomb of Sir John de Beauchamp, K.G., who died in 1360. His chantry was probably kept at the altar of our Lady in the nave. This tomb was popularly, but erroneously, known as "Duke Humphrey's Tomb". To dine with Duke Humphrey was a facetious expression in the time of Elizabeth referring to the dinnerless loungers in St. Paul's.

Mr. Mackenzie Walcott adds: "At the base of one of the pillars was carved the foot of Algar, the first prebendary of Islington, and the *Pes Sancti Pauli* became the standard measure for legal contracts in land, as the arms of Henry I., Richard I. and John furnished the length of the ell.

"Upon the floor of the aisles a single line, and up the central avenue two parallel lines, marked the pathway of processions, which, vested in copes and leaving 7 feet between each file, were guided by them in keeping due distance and directness of movement. Similar lines may be traced on the pavements of Chichester and among the ruins of Dale Abbey. What a noble space did they traverse, between the twelve stately arches on either side, as grand as those of Winchester, Bury St. Edmund's, and Canterbury, more regular than St. Albans, with finer proportions than Norwich, vaulted with stone and, therefore, outvying its other Norman rivals of Peterborough and Ely, and equalling in height the soaring aspirations of Westminster, and exceeding that of York!"

ALTARS, CHAPELS, ETC.

The Chapel of St. John the Evangelist was situated near the great S. door.

The Chapel of St. Katherine was endowed with a chantry by Bishop Basset (1244-1259), and was newly built by Dean de Bruera in 1354. St. Katherine's day was celebrated with special honour, as on it, "the light (with torch and taper) went about the steeple at night and the singing-men of the choir with the children singing anthems".

The Chapel of the Holy Ghost, newly built, it is said in 1364, was "near the N. door, behind the cross in the N. arm, towards the great door". It had a chantry for seven chaplains, founded by Chancellor Holme.

The Chapel of St. John the Baptist was also next the N. door. It had a chantry of Beatrix de Roos, and was founded by Lord Mayor Poultney in the reign of Edward III. In it the choristers daily sang an anthem of our Lady after compline.

There was also an altar of St. John the Baptist in the New Work on the S. side. Richard de Gravesend founded a chantry at the altar of the Baptist.

The principal object in the N. transept was the famous cross, before which stood an altar with a taper always burning. Oblations for the use of the Dean and Chapter were made here. Near it was the tomb of Bishop Martin of St. David's, where the choristers sang *Sancte Deus Fortis*. The miraculous cross is said to have been found by King Lucius during a Thames flood.

ST. PAUL'S CATHEDRAL

There were two great crosses in the cathedral : one was in the nave, and had a special endowment of a small piece of land to maintain the lights before it ; and the other was in the N. transept, as just described.

The altar of the Blessed Virgin Mary was of course in the Lady Chapel, and from an early period was endowed with certain payments for the processions of the clergy and the ever-burning tapers. But it would seem that when what was called the New Work, the choir, was carried out the Lady Chapel receded farther eastward, and assumed fairer dimensions and greater splendour. The seven lights, always burning, were maintained out of the oblations made to the honour of our Lady and St. Lawrence, to the images of St. Lawrence and St. John the Baptist, which stood within, and of St. Mary Magdalene, which stood just without the chapel. But the great image of the Virgin stood in the nave, fixed to the second pillar on the S. side, close to the sumptuous tomb of Sir John Beauchamp, K.G. Here the altar was endowed with a water-mill, 76 acres of arable land, 5 of meadow, 9 of pasture, 8 of wood, and 43s. yearly rent, in Nastock in Essex, granted by John Barnet, Bishop of Bath and Wells, in 1365, for certain services to be annually performed at that shrine.

As might be expected from the prominent and influential character of St. Paul's Cathedral Church, a great many pious benefactions were made to it at various times, extending from the





CHOIR OF OLD ST. PAUL'S, LOOKING TO THE WEST

ALTARS, CHAPELS, ETC.

early part of the reign of Henry II. down to the middle of that of Henry VIII. The usual form of these benefactions was the foundation and endowment of a chantry, usually with a single priest whose duty it was to sing or chant daily masses for the repose of the souls of the donor and of the members of his family, his ancestors and his successors as well as of all the faithful in a wide and general sense. It was from the chanting of masses that the terms chantry and chantry priest were derived.

Besides the regular chantries there were minor endowments for the celebration of obits, that is to say, masses sung on the anniversary of the death of the donor. In the early part of the fourteenth century there were no less than 111 obits annually celebrated at St. Paul's, the annual income arising from the endowments of them producing a sum almost equal to £3,000 in modern money.

It is not clear how many chantries were attached to this church, but the total number must have been very great. A manuscript, apparently of the fourteenth century, preserved among the records of St. Paul's, gives a list of seventy-three chantries, with some useful information as to their values, and the names of the chantry priests.

Another important source of information on this subject is the return made to the Chantry Commissioners in the first year of the reign of Edward VI. These documents, preserved among the Augmentation Office papers, have been

ST. PAUL'S CATHEDRAL

printed in Sir William Dugdale's *History of St. Paul's Cathedral*. It will not be necessary to transcribe all the details there given, but the following list of the founders and income of each chantry is too important to be omitted:—

	£	s.	d.
Thomas Stowe	15	6	8
Raffe Baldocke	45	13	4
John Powltney	45	9	8
Robert Munden	}	16	6
John Lovell			
William Milworthe			
Richard Plesses			
Roger Waltham	29	16	0
Roger Holme	46	12	0
John Hiltofte	10	0	0
Gilbert de Bruera	18	8	8
Richard Fitz-James	14	6	8
John Dowman	22	0	0
Beatrice de Rosse	8	0	0
John Wythers	21	1	8
William Say	15	0	0
Godfrey de Acra	13	2	8
Thomas Evor	16	0	0
Walter Sheryngton	20	0	0
James Frisell	}	11	0
John Romayn			
The Duke of Lancaster	20	0	0
Nicholas Wokingdon	8	0	0
Ewstace Faconberge	}	8	17
William Hamshill			
John Grantham			
Martyn Patteshall	12	0	0

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	£	s.	d.
William Everdon }	8	12	8
Raffe Doungeon }			
Water (<i>sic</i>) Thorpe	11	16	0
Reynolde Brandon	12	0	0
Fulke Lovell }	17	2	8
John Brayfelde }			
Roger Waltham	13	6	0
Philip Basset	6	13	4
Thomas More	67	6	0
William Buschope }			
Gerarde Braynbroke, Knt. }	12	17	8
Edmond Hampden }			
John Boyes }			
Water Blockley }	10	8	8
William Shalteshunte }			
Henry Gulforde	14	5	0
John Beauchampe	12	8	8
Geffrey Eton }	10	6	8
Jeffrey Lucy }			
John Fabell }	19	0	0
Agnes De la lay }			
Michell Worborowghe }	8	6	8
Henry }			
John Thurston	4	13	4

It will be noticed that in several cases more than one benefactor stands against the amount of the money arising from the endowment, and that in these cases where two or more names are grouped together the total amount of the income is relatively small. The fact is that in several cases the endowment of the chantry was found to be too small to support a priest to serve the

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altar. By the end of the fourteenth century, and probably some time before, the chantries were held by beneficed clergy of the City and diocese of London and of other dioceses also. As the proper fulfilment of the duties required the personal daily attendance of the priest at the cathedral it may be inferred that those duties were often neglected, and thus the pious intentions of the founders were hindered.

During the episcopate of Robert de Braybroke (1381-1404) an attempt was made to place matters on a more satisfactory footing. In letters patent issued in 1391 Richard II. directed that several of the minor and poorer benefactions should be grouped together, and it was further ruled that no beneficed person should hold a chantry.

Whilst a group of chantries were held in this way by one priest, other foundations which had rich endowments, such as that of Sir John de Pulteney and Dean More, were each served by three priests.

Considering the sacred nature of his office and daily surroundings, it might be supposed that the chantry priest would usually be a man of saintly and unblemished character. This, however, was by no means the case. There is plenty of evidence to show that as a class they were men of loose and dissolute life. Their common designation "mass priests" was a term of reproach rather than an honourable distinction.

Obits, or annual commemorations have al-

ALTARS, CHAPELS, ETC.

ready been mentioned. The following is a list of those at St. Paul's Cathedral:—

The Dean and Chapter of the said Cathedrall Church kepe yerely in the same Church for the Soule of William Melford, expending thereat, according to the Will, yearly. xls.

— Harvy, of Borhame	viijs. iiij ^d .
— Rauffe Dungeon	xxvj ^s . viij ^d .
— Thomas Lyf.	xxvj ^s . viij ^d .
— William Brewster	liij ^s . iiij ^d .
— Cincine Romaine	xxvj ^s . viij ^d .
— Roger Chaplen	liij ^s . iiij ^d .
— Progenytors of . . . Roger erdun	xiijs. iiij ^d .
— Richard de Gravesend	xl ^s .
— Robert the Sone of Walter	viijs.
— William Pulley	xx ^s .
— Thomas Northeffete	xx ^s .
— John Romayn	xl ^s .
— John Belines	xl ^s .
— Peter de Durhame	xxxviijs. x ^d .
— John Bylmer	liij ^s . iiij ^d .
— William Everdon	xxv ^s . viij ^d .
— Richard Follyott	vij ^s .
— Ducke of Lancaster	lxv ^s . viij ^d .
— John de Sylvester	xl ^s .
— Roger de Wygornia	xiijs. iiij ^d .
— Peter Newporte	xviijs.
— Rychard Elye	xxj ^s . viij ^d .
— Henry de Corehill	xiijs. iiij ^d .
— Steven de Gravesend	xl ^s .

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— Peter Treasurer	xiijs. iiijd.
— Richard Jennyns	xxvjs. viijd.
— Thomas Vestibulo	x ^s .
— Fulk Bassell	xl ^s .
— Rychard de Stratforde	xiijs. iiijd.
— John Lovell	xiijs. iiijd.
— John Penbroke	xxvjs. viijd.
— King Henr' the Seconde	lxvjs. viijd.
— Wilton de Ryssyng	xx ^s .
— John de Braynforde	lij ^s . viijd.
— Henry de Wenhame	iiij ^{li} . v ^s .
— Thomas Asshewey	xiiij ^{li} .
— Martyn Ellis	xviijs.
— Adam Scotus	xij ^s .
— William Lychefelde	xiijs. iiijd.
— Progenitors of „	xiijs. iiijd.
— William Neale and Alice his wife	lx ^s .
— John de Venghame	xxvjs. viijd.
— John de Soc' Laurencio	xl ^s .
— Richard Newporte	xl ^s .
— James Abyngworth	x ^s .
— Deane Alard	xiijs. iiijd.
— Richard iiij. Buschope of London.	iiij ^{li} .
— Blanche Countes of Lan- caster	lxv ^s . viijd.
— Nicholas Husband	xxx ^s .
— Harry de Sandewyco	xl ^s .
— King Henry vij. and Dame Elizabeth his —	vj ^{li} . xiijs. iiijd.
— Thomas Kempe	lxiijs. viijd.
— Lady Barton	xl ^s .

ALTARS, CHAPELS, ETC.

The wealth and magnificence of Old St. Paul's Cathedral are suggested rather than defined by the inventories of plate, vestments, and other treasures which have been preserved. This is a matter upon which the late Rev. W. Sparrow Simpson has left us some graphic and valuable notes.

There are three early inventories of the treasures of St. Paul's. The first, dated 1245, was brought to the notice of the Society of Antiquaries of London by the writer just referred to, and a learned paper from his pen appeared in the fiftieth volume of *Archæologia*. Further particulars of this will presently be given. A second inventory, dated, 1295, was printed in Dugdale's *Monasticon* and in the third edition of his *History of St. Paul's Cathedral*. The third inventory, dated 1402, was taken by Thomas Stowe, Dean; Walter Cooke, Treasurer; and William Storteford, Archdeacon of Middlesex.

It will suffice to consider the first of these three inventories, which is by far the most important and interesting. It is written on the fly-leaves at the beginning of a volume known as the *Statuta Majora*, and extending to twelve and a half columns of very minute writing.

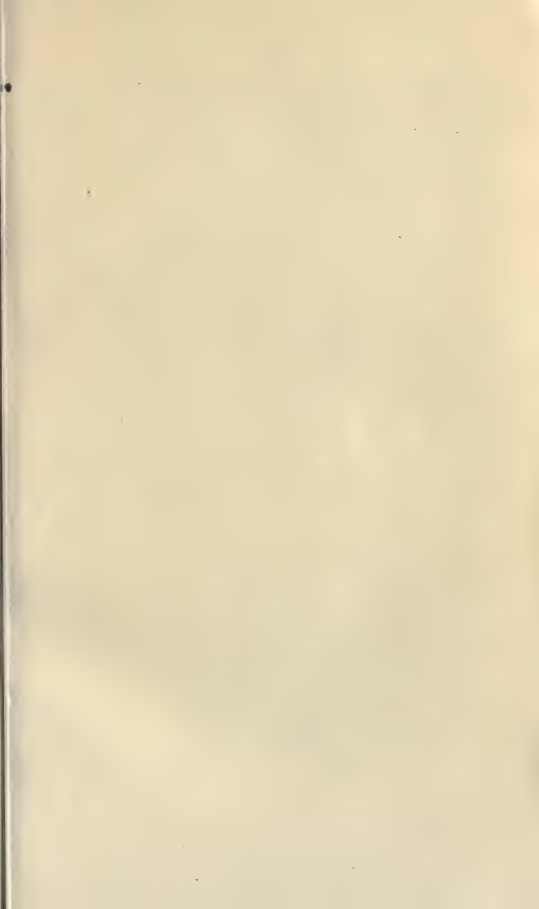
The church possessed no less than sixteen chalices, five of which were of gold, and the remaining eleven of silver-gilt. Among them were the chalice of Alardus de Burnham, Dean, who died in 1216; a chalice inscribed with the name of the donor, Willelmus de Briwera; a silver-gilt chalice of Robert the chaplain, the

ST. PAUL'S CATHEDRAL

foot of which was adorned with gladiolus flowers ; the golden chalice of Bishop Henry de Wingham ; and a chalice which had belonged to a prior of the Hospital of St. Thomas of Acon, whose name is unknown. Among the sacred vessels, too, was mentioned the golden paten which had been the property of Robert de Clifford, Prebendary of Portpoole in 1192.

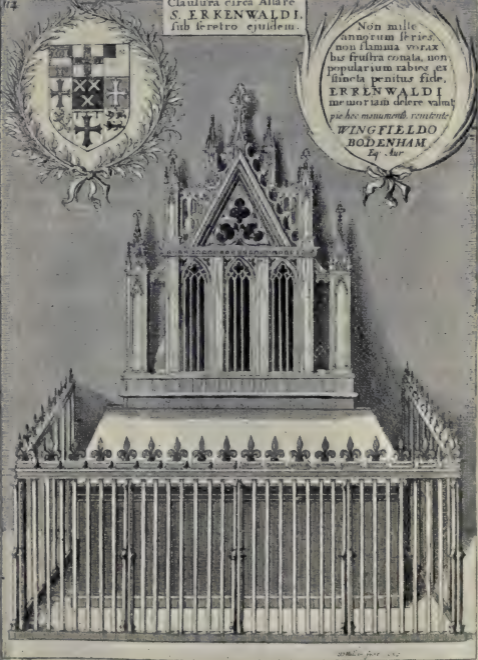
There were seven pairs of silver cruets, and two which had belonged to Bishop Eustace de Fauconberge (treasurer of the Exchequer, Bishop of London 1221-1228) were mentioned as having been stolen. There were nine censers, some enriched with figures of angels ; two incense-boats ; a silver dish in the form of a salt cellar, but intended to serve as an incense-plate ; ampullæ for oil and chrism ; three poma, or metal balls, used for containing the burning charcoal or hot-water with which the celebrating priest warmed his hands ; candelabra of silver, etc., a silver pix for the Holy Sacrament ; a silver-gilt cup adorned with lions and leopards given by King Henry III. (?) for the sacrament ; a silver vase for holy water ; a small silver vessel to contain salt used in baptism and at exorcisms ; and six pairs of basons or dishes adorned with dragons and lions, two with images of St. Peter and St. Paul, etc.

Old St. Paul's was famous for its numerous relics of the saints and for the costly and precious character of the shrines and cases in which they were preserved. The inventory mentions the celebrated shrine of St. Erkenwald, the seventh



Clausura circa Altare
S. ERKENWALDI.
sub teretro ejuidem.

Non mille
annorum series
non flamma vorax
his frustra conata, non
popularium rabies, ex
stineta penitus fide,
ERKENWALDI
me uotum delere ualent
pie hoc monumentum, reuolente
WINGFIELD
BODENHAM
Ep. Aur.



SHRINE OF ST. ERKENWALD IN OLD ST. PAUL'S

ALTARS, CHAPELS, ETC.

century Bishop of London. This shrine was of wood, covered with plates of silver enriched with images and precious stones, the latter being said to number 130. Great honour was done to this shrine, some giving their gold rings and jewels to enrich it. Richard de Preston, citizen and grocer, presented his famous sapphire, considered to be of singular virtue for the healing of diseases of the eyes. The shrine of St. Erkenwald was the chief place of pilgrimage in the church, and special indulgences were granted to those who visited it.

The shrine of Mellitus, the companion of St. Augustine and first Bishop of London, which is next mentioned in the inventory, was also constructed of wood, covered, on the front side only, with plates of silver and with images, whilst over it was an angel of copper-gilt. Rev. W. Sparrow Simpson held the opinion that these two shrines stood side by side on the beam above the high altar. There was over the high altar a third shrine containing divers relics. Another small wooden shrine contained in an inner shrine of silver-mounted crystal two ribs of St. Lawrence. Externally this wooden shrine was adorned with silver-gilt plates of *répoussé* work.

Another shrine, called the Shrine of our Lady, because it was reputed to contain some of the hair of the Blessed Virgin, as also a tooth of St. Vincent, was of wood, covered with silver-gilt plates and decorated with imitations of carbuncles and sapphires.

ST. PAUL'S CATHEDRAL

The shrine of St. Ethelbert was covered with silver plates and set with 130 precious stones. A seventh shrine contained the relics of Bishop William, or William the Norman, who occupied the see of London from 1051 to 1075. He was present at the Council of London in 1075, died soon after, and was buried within his cathedral church. His shrine was composed entirely of silver, richly gilt, with very beautiful figures in high relief.

A large number of relics in separate cases were contained in two ivory coffers and a black coffer all of which stood upon the high altar.

Dr. Sparrow Simpson writes in reference to the minor relics, etc. : "Of relics sufficiently important to be separately specified there are : an arm of St. Oswald, covered with silver plates ; an arm of St. Mellitus, also adorned with silver plates set with sixteen crystals, and with one stone curiously carved—it was probably an antique gem—together with four greater and six lesser stones ; an arm of St. Osyth, holding in its hand the head of the virgin martyr, the reliquary adorned with twenty-two stones, and enamels and pearls ; other bones from the arm of St. Mellitus, particularly one which the monks of St. Augustine's Abbey had presented to Bishop Eustace ; an ivory pix containing a finger-bone of St. Oswald ; a pillow which had belonged to St. Edith ; a staff, perhaps a pastoral staff, and a comb, relics of St. Thomas à Becket ; two crosses of crystal, one of which is sometimes placed upon the shrine of St. Erkenwald ; a

ALTARS, CHAPELS, ETC.

slender cross, called the cross of Master Henry de Northampton, with the image wholly gilt, adorned with an onyx stone carved with the figure of a man, the arms of the cross bearing two amethysts ; a larger cross of wood, covered with silver plates ornamented with the not very usual subject of the resurrection of Adam ; a small pectoral cross ; two processional crosses of wood, with images covered with silver plates ; a silver-gilt cross, in which are preserved certain relic of the true cross, adorned with five large stones, many small ones and a garnet in the middle ; and ten combs bring the important section to a close."

Of the many other objects named in the inventory we may mention episcopal staves and ornaments, mitres, sandals, stockings, chairs, copes, morses, etc.

What has become of all these treasures it is impossible to say, but it is interesting to note that in the cathedral at Ghent there are four ancient copper candlesticks ornamented with the royal arms of England. These candlesticks, it is believed, once belonged to the old cathedral in London.

CHAPTER IV

MEMORIALS AND MONUMENTS

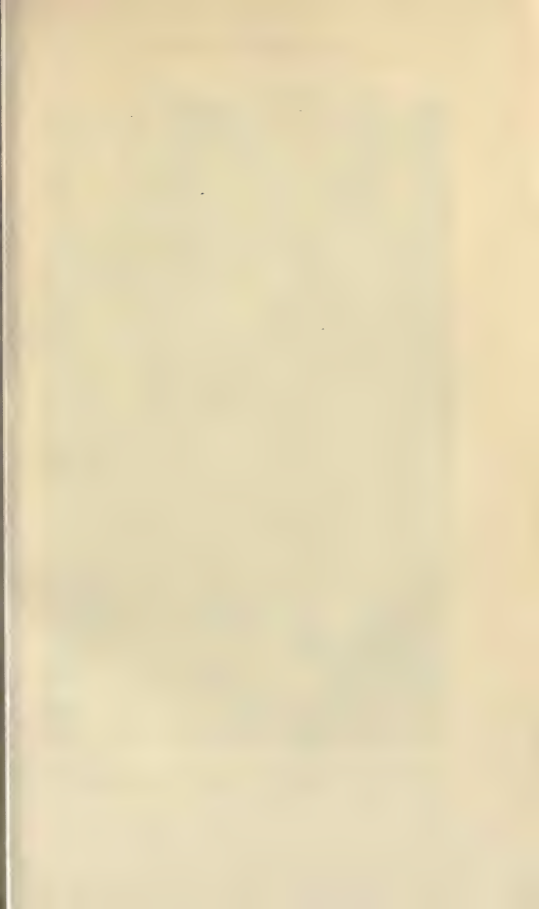
THE tombs contained in Old St. Paul's were important and numerous. The names inscribed upon them comprised those of some of the most conspicuous and eminent men connected with the past history of London.

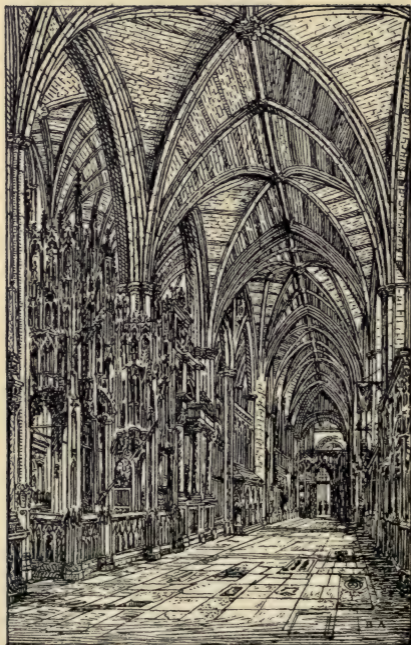
In the following list, mainly founded on that given in Dugdale's *History of St. Paul's Cathedral*, a few notes have been added in such cases as were possible or desirable, and in order to facilitate reference an alphabetical arrangement of names has been adopted.

Laurence Allerthorpe, died 1506.

William Aubrey, LL.D. (1529-1595), an eminent civilian and the grandfather of John Aubrey the antiquary, was commemorated in St. Paul's Cathedral by a well-proportioned tomb in which he was represented by an upright demi-figure holding his gloves in his right hand, and with his left hand resting upon a skull. He wore a close-fitting cap, ruffs at the neck and wrists, and a cassock with a tippet or hood thrown over the shoulders, and descending in front.

Sir Edward Barker, died 1622. Lord Mayor of London in 1621.





NORTH AISLE OF THE CHOIR IN OLD ST. PAUL'S, LOOKING TO
THE WEST

MEMORIALS AND MONUMENTS

Sir Thomas Baskerville, General, died 1597. An eminent military leader in the time of Queen Elizabeth. He was chief of Elizabeth's Indian Armada, and went after the great treasure of Porta Rica. He also made military expeditions to France in 1589, Brittany in 1594, and Picardy in 1596.

Sir Symon Baskerville, knight, died 1641. He was an apothecary, and some time one of the stewards of Exeter. As a doctor of medicine he became very eminent, and was appointed physician successively to James I. and Charles I. He is said to have had a hundred patients a week, and he became so wealthy that he was called "Sir Symon Baskerville the rich". His monument in St. Paul's was rather an artistic mural tablet from which is shown depending a shield of arms.

Sir Nicolas Bacon (1509-1579), Lord-keeper. He was born at Chislehurst, and became in time a very prominent political character. He was an extremely able statesman, and in many ways was beyond question one of the most brilliant men of his time. His monument in the choir of St. Paul's was a handsome structure containing life-size effigies of himself and his two wives, the whole tomb being surmounted by a pedimental canopy.

Sir John de Beauchamp, K.G., Lord Beauchamp, died 1360. He was one of the younger sons of Guy Beauchamp, the second Earl of Warwick, of that surname, and brother of Thomas Earl of Warwick, who, like himself,

was one of the founders of the Order of the Garter. He attended King Edward into Flanders in 1338; was, in the following year, in the array at Vironfosse; and in 1340 shared the glory of the great naval victory off Sluys. At the battle of Cressy, in 1346, he carried the standard royal; and was present at the siege and surrender of Calais of which town he was appointed captain in 1348. In the same year, at the hastilude at Canterbury, he was, as well as Prince Edward and six other knights, provided, at the King's cost, with surcoat of Indian silk, adorned with the arm of Sir Stephen de Cosyngton. About the same time he was advanced to the degree of banneret, with an allowance of £140 per annum to enable him to sustain the dignity. He filled afterwards the high appointments of admiral of the fleet, constable of the tower of London, and warden of the Cinque Ports. He was summoned to Parliament among the barons from 1350 until his death which happened on the 2nd December, 1360 (Beltz, *Memorials of the Order of the Garter*). Lord Beauchamp who died without issue, was interred between two pillars on the S. side of the nave of Old St. Paul's Cathedral, where there was an altar-tomb with recumbent effigy in armour to his memory popularly called "Duke Humphrey's tomb". His tomb was placed before the image of our Lady.

William Bonham, died 1628.

John de Boys, died 1443, buried in St. George's Chapel.

Sir Simon Burley (1336-1388). His first

MEMORIALS AND MONUMENTS

exploits were with the English fleet which destroyed the Spanish corsairs in 1350. In 1365 he attended the Black Prince on an expedition into Aquitaine. He was a great favourite of the Black Prince, and acquired great popularity. Later on he was suspected of having wished to sell Dover to the French. In 1388 he fell into disgrace, was impeached, and sentenced to be hanged, drawn and quartered. The king, however, commuted the sentence to hanging, which was carried out immediately. A handsome tomb, with recumbent effigy in armour, was erected to his memory in St. Paul's Cathedral.

Robert Braybroke, died 1404, an ecclesiastic and judge of some eminence. He was created Bishop of London in 1380 by papal bull. He took active steps to stop buying and selling, and playing games in and round St. Paul's, and in 1386 he established the custom of celebrating the festival of St. Erkenwald in his church. Bishop Braybroke's monument, which was placed in the Lady Chapel, consisted of a handsome brass effigy with crozier and bishop's vestments, surmounted by a canopy.

Roger Brabazon de Odeby, died 1498. He was commemorated by a handsome monumental brass consisting of his effigy, vested in a handsome cope, surmounted by a triple canopy, and surrounded by a strip of brass bearing the following inscription:—

“Orate pro anima Domini Rogeri Brabazon de Odeby, juris Canonici Doctoris, et hujus Ecclesiæ Cathedralis Residentiarii, qui obiit

tertio die mensis Augusti, Anno Domini MCCCCXCVIII. cujus animæ propitiatur Deus. Nunc Christe te petimus, Miserere quæsumus: Qui venisti redimere perditos, noli damnare redemptos”.

Valentine Cary, died 1626. Dean of St. Paul's and Bishop of Exeter. His monument was a long grave-slab on which was a shield of arms surmounted by a mitre and surrounded by a marginal strip of brass bearing the following inscription:—

“Hic jacet Valentinus Carey sacræ Theologiæ Doctor, olim Decanus hujus Ecclesiæ; qui obiit Episcopus Exon: Cujus Monumentum ibidem erectum patet, 1626”.

John de Chishul, died 1280. He was successively Dean of St. Paul's and Bishop of London. Dugdale's engraving of his tomb in St. Paul's shows the following inscription:—

“Tumulus Johannis de Chishull, quondā Lond. Episco et Domini, Regis Edwardi primi Thesaurarii”.

Sir William Cokayne, died 1626, Lord Mayor of London. He was the first governor of the colonists sent to the Plantation of Ulster. His house (Cokayne House), was exactly opposite St. Peter's Church, Broad Street, London. His tomb in St. Paul's was a handsome structure with full-sized effigies, and surmounted by a pedimental canopy.

John Colet, died 1519. Dean of St. Paul's, and the founder of St. Paul's School. On the tomb in St. Paul's there was a half-length figure

MEMORIALS AND MONUMENTS

representing Dean Colet in cassock and tippet and wearing a four-cornered cap. Below was a recumbent skeleton extended to full length on a piece of matting rolled up at one end to form a pillow. The general scheme of the monument closely resembled the coloured representation of Colet on the cover of the statutes of the school still preserved at Mercers' Hall.

Thomas Creke, died 1616.

Henry Croft, died 1609. The following curious verses were engraved on this tomb:—

Six lines this Image shall delineate,
Hight Croft, high borne, in spirit and vertue high
Approv'd, belov'd, a knight, stout Mars his mate,
Loves fire, Wars shame, in Heart, Head, Hand and
Eye;

Which same Wars Comet, grace now so refines
That fixt in Heaven, in Heaven and Earth it shines.

PROSOPOPEIA.

The Womb and Tomb in name be not so near,
As Life to Death, and Birth is to the Beer:

Oh then how soon to Beer are Captains brought
That now do live, and die now with a thought.

Then Captains stay and read, still think on me;
For with a thought, what I am, you may be.

As Mars neer Mors doth sound

So Mors neer Mars is found.

John Donne (1573-1631), Dean of St. Paul's. Dr. Donne's monument, which partially escaped the ravages of the Great Fire of London, and is still preserved at St. Paul's, is a singularly gruesome and unhappy composition. Donne is shown as wrapped in his shroud and rising from a small two-handled funereal urn. This monument is said to have been erected by the generosity of a friend.

ST. PAUL'S CATHEDRAL

Gabriel Donne, died 1558, a Cistercian monk. He planned the treacherous arrest of William Tyndale, and prepared the case against him. Later on he became Prebendary of Mapesbury in St. Paul's Cathedral. In 1549 Donne was appointed by Archbishop Cranmer to be his official and keeper of the spiritualities, and to exercise all manner of Episcopal jurisdiction in the City and Diocese of London.

Sir William Dettrick (1543-1612), Garter King-at-arms. He became one of the members of the Society of Antiquaries in 1593. He was knighted by James I. in 1603. He was a man of ungovernable temper. The late Mr. Thompson Cooper wrote of him in the *Dictionary of National Biography*: "He drew on himself the paternal curse for striking his father with his fist, and he wounded his brother with a dagger in Windsor Castle. He charged some members of the College of Arms with felony, some he beat, others he reviled, and all he wronged. At the funeral of Sir Henry Sidney at Penshurst he beat the minister in the church. In Westminster Abbey, at the funeral of the Countess of Sussex, he struck two persons with his dagger."

Erkenwald, or Earconwald, Saint, died 693. He is said to have been born at Stallington in Lindsey, of the family of Offa, a king of the East Angles. Before he became Bishop he founded two monasteries, one at Chertsey, Surrey, and the other at Barking, Essex.

Ethelred, or Æthelred II. the Unready (966?-1016). His life is part of the History of

MEMORIALS AND MONUMENTS

England, and it is not necessary to give details of it here. He died on 23rd April, 1016, and was buried in St. Paul's.

Thomas de Evre, LL.D., died 1400, Dean of St. Paul's. A handsome monumental brass, with effigy under canopy, and twelve figures of saints in small niches.

Eustace de Fauconbridge, died 1228. He is believed to have been a native of Yorkshire. He is mentioned in 1199 as a royal justice, and he was a very prominent man of his time. He was appointed Treasurer of England in 1217 and retained the office for some years, probably until after he became Bishop of London (1221). In 1225 he attested the confirmation of Magna Carta. Fauconbridge's tomb was very fine, and surmounted by an effigy in episcopal robes, and with mitre and pastoral staff.

Robert Fitzhugh, died 1436, Bishop of London. He was the third of the eight sons of Henry, Lord Fitzhugh. He was engaged on various diplomatic missions, and in 1429 was sent as ambassador to Rome and Venice. It was while he was at the Papal court that he was appointed Bishop of London. At his death he left all his pontificals to St. Paul's, excepting a ring given him by the Venetians, which he had already affixed to St. Erkenwald's shrine. He was commemorated in St. Paul's by a monumental brass consisting of a mitred effigy, with the left hand bearing the crozier and the right hand raised in an attitude of benediction.

Peter Gildenstien, died 1636.

ST. PAUL'S CATHEDRAL

William Green (inscription imperfect). Brass with effigy of priest under a canopy.

Sir Thomas Heneage, died 1595. He was Vice-Chamberlain of Queen Elizabeth's household, and Chancellor of the Duchy of Lancaster. He enjoyed in a very high degree the confidence of Queen Elizabeth. He was buried in the Lady Chapel, and was formerly commemorated by a handsome tomb with effigies, and bearing an inscription believed to have been penned by Camden. Recumbent effigies of Sir Thomas Heneage and his lady lay on the top of the altar-tomb.

Robert Hare, died 1611, antiquary. He collected an enormous mass of documents illustrative of the history of the University and town of Cambridge. He also prepared two volumes of collections relating to the University of Oxford and presented them to Oxford. He gave to the library of St. Paul's Cathedral an interesting manuscript which had belonged to Syon College. He was buried in the nave of St. Paul's cathedral.

William Harington, died 1523. In the Chapel of St. John.

Sir Christopher Hatton (1540-1591), Lord Chancellor. He was a tall handsome man, and celebrated as a dancer and in the tournament. He was a great favourite of Queen Elizabeth's, and among the many offices which she showered upon him were those of Captain of her Body-guard, Gentleman of the Privy Chamber, a knighthood in 1578, and Knight of the Garter

MEMORIALS AND MONUMENTS

1588. She also made him many grants of land, etc. On the death of the Earl of Leicester, Hatton succeeded him as Chancellor of the University of Oxford. Hatton died in 1591, and his funeral at St. Paul's was attended by 100 poor people, dressed in caps and gowns specially provided for them, and by 400 gentlemen, yeomen, lords of the council, etc. A handsome tomb to Hatton's memory was erected in St. Paul's, with recumbent effigy and lofty canopy, surmounted by a doe, the crest of the Hatton family.

Ralph de Hengham, died 1311. This tomb occupied a window-recess in the wall of the N. aisle. He was a famous and learned judge, and like most legal luminaries of the time, he was also an ecclesiastic. Having in 1274 been preferred to the prebend of Moretoncum-Whaddon, in the church of Hereford, and in 1275 appointed to the Chancellorship of the Diocese of Exeter, he, in 1280, received the prebendal stall of Caddington Major in the cathedral church of St. Paul, which he held until his death. In 1287 he was appointed to the archdeaconry of Worcester, but this he resigned in the following year.

He had a brilliant career as a lawyer, and his advancement was rapid. In 1270 he was appointed justice of the King's Bench at an annual salary of £40. In 1272 he was transferred to the Common Pleas. In 1273 he returned to the King's Bench, of which he was made chief justice in 1274. The salary he enjoyed in this

ST. PAUL'S CATHEDRAL

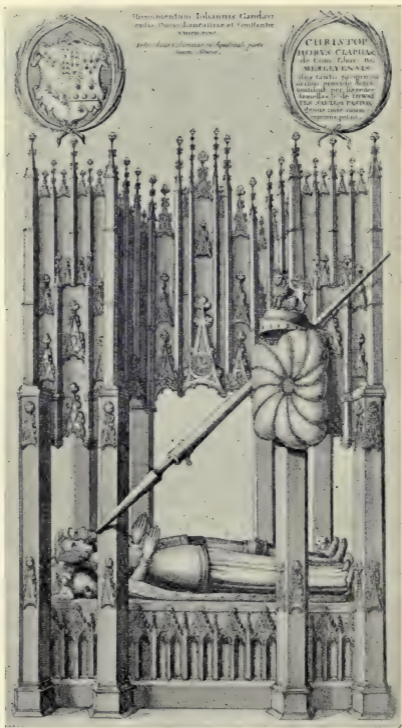
position was sixty marks a year. Some years later he was accused of false judgment and false imprisonment, convicted, dismissed from office, and sent to the Tower of London. Contemporary chroniclers state that he obtained his release from prison by paying a fine of £8,000, but in the Year-book of the second year of Richard III., where the case is mentioned as a precedent, the offence is stated to have been the falsification of a record in order to reduce a fine imposed on a poor man from 13s. 4d. to 6s. 8d. The amount of the fine is there given as £800, a far more probable sum than that already mentioned.

There is a tradition that the fine was applied to building a tower in Palace Yard, opposite the entrance to Westminster Hall, with a clock which struck the hours so as to be heard within the hall. This tradition was well known in the time of Queen Elizabeth, when Justice Southcote, in refusing to alter a record, observed that he did not mean to build a clock tower.

The effigy in brass of Ralph de Hengham, as represented in the engraving of Dugdale's *History*, shows him clothed in a long gown and close-fitting cap, standing beneath an ornamental canopy, his feet resting on a lion, whilst the unoccupied stone slab, between the main subject and the marginal strips of inscribed brass, is powdered with alternate sheep and stars, badges probably having relation to his legal connections rather than to his personal arms.

The brass effigy lay flat upon an altar-tomb.





Effigies Johanne Gaudentis
 cuius Ducatus Lancastrie et Castellae
 MORTUUS
 inter sanctos regum in Aquilina parte
 huius ecclesie.

CHRISTOP
 HORN CLERICVS
 de Com. Essex. Do
 MESTRENSIS
 hic tantis propitiis
 orationibus puerulo digne
 curato per licentiam
 Amellae T. de THORNTON
 VICE-CAMERARII
 Decem mense iunio
 sepultus fuit.

TOMB OF JOHN OF GAUNT IN OLD ST. PAUL'S

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At its W. end was a small space for the priest to stand whilst singing masses. On the marginal strip of brass was engraved :—

“Per versus patet hos Anglorum quod jacet hic flos ;

“Legum qui tuta dictavit vera Statuta,

“Ex Hengham dictus Radulphus vir benedictus.”

An arcade of four beautifully proportioned and ornamented arches separated the tomb from the aisle.

William Hewit, died 1599. His tomb contained under a canopy a well-carved recumbent effigy.

John of Gaunt, Duke of Lancaster (1340-1399). The tomb of John of Gaunt, Duke of Lancaster, with Blanch his first wife, was situated on the N. side of the choir. It was a fine canopied and pinnacled monument. On an altar lay the full-sized effigies of John of Gaunt, “time honoured Lancaster,” as Shakespeare calls him, and his first wife Blanch. A tilting-lance, shield, and cap-of-estate surmounted by the royal lion, hung suspended from the monument. Small angels supported the heads of the effigies, whilst a lion crouched at the feet. From this Duke of Lancaster, Dugdale mentions in his *History of St. Paul's*, the greatest number of the Kings of England, Spain, and Portugal, since his time, as also several other persons of eminent dignity, are descended.

John Kempe, died 1489, Bishop of London.

John King, D.D. (1559 ?-1621), Bishop of

London. In 1620, he preached at Paul's Cross, in the king's presence, a sermon asking for contributions for the repair of St. Paul's Cathedral. He died in 1621, and was buried in the S. aisle of St. Paul's under a plain stone upon which was inscribed the word "Resurgam".

Henry de Lacy, third Earl of Lincoln (1249?-1311). He was a man of considerable military activity and diplomatic skill. He died in his house in Holborn in 1311, and was buried in the Lady Chapel in St. Paul's Cathedral. His monument, in the upper end of the S. aisle above the choir, was an elaborately ornamented altar-tomb on which was a recumbent armed effigy of the earl, with hands placed in the attitude of prayer, a lion at the feet, and angels supporting a pillow for the head. This Earl of Lincoln was a substantial contributor towards the "New Work" at St. Paul's. Lincoln's Inn doubtless derived its name from this Earl of Lincoln, although it does not represent the site of his house, as has often been stated.

Richard Lichfeld, died 1496. One of the Prebendaries of St. Paul's. There was formerly in St. Paul's a monumental brass to him, showing him in cope and closely fitting cap.

William Lily (1468?-1522), grammarian. He was first high master of St. Paul's School, and was formally appointed to the office in 1512, when the building was finished. Lily was buried in Pardon Churchyard, adjoining St. Paul's Cathedral, and when the cloister there was demolished his son George caused the tablet

MEMORIALS AND MONUMENTS

from his tomb to be set up, with an additional inscription, inside the cathedral.

Thomas Linacre (1460?-1524), physician and classical scholar, born probably at Canterbury. He became an accomplished physician, studying in Italy, etc. In 1500 or 1501 Linacre was called to Court as tutor to Prince Arthur. The prince died in 1502, and the office came to an end. He medically treated Cardinal Wolsey, Archbishop Warham, Bishop Fox, Colet, More, Erasmus, Lily, etc. He died in 1524, and was buried in St. Paul's Cathedral, and thirty years afterwards he was commemorated by an epitaph written by Dr. Caius.

Fulk Lovell, Archdeacon of Colchester and Prebendary of London. In 1280 he was elected Bishop of London, but he declined the dignity.

Sir John Mason (1503-1566), statesman. He was a native of Abingdon, and later on he succeeded in obtaining the privileges of a free borough and corporation for that town. He became first Clerk of the Council and then Master of it. He was very active in state affairs during the reigns of Edward VI. and Mary, and also held the important post of Dean of Winchester. The favour in which he was held during the reigns of successive Tudor monarchs points, it is to be feared, to the conclusion that Mason was a time-server. His monument in St. Paul's was an elaborate, but not particularly pleasing, composition.

William May, or Mey, died 1560, Dean of St. Paul's. On 8th August, 1560, he was

elected Archbishop of York, but he died on the same day.

John Molyns, died 1591. In 1599 he was made Canon of St. Paul's and Archdeacon of London. He was buried in Old St. Paul's, where he was commemorated by a brass on which was an effigy in surplice and hood. In the inscription his name was spelt Mullins.

John Newcourt, died 1485, a canon of St. Paul's. He was commemorated by a very handsome and elaborate monumental brass.

Alexander Nowell (1507?-1602), Dean of St. Paul's. His monument contained a half-length effigy of himself wearing a furred gown, ruffs at wrists and neck, and a close-fitting skull-cap. Above was a device emblematic of the Holy Trinity.

Thomas Okeford, died 1508. On a monumental brass is an effigy vested in surplice and cope.

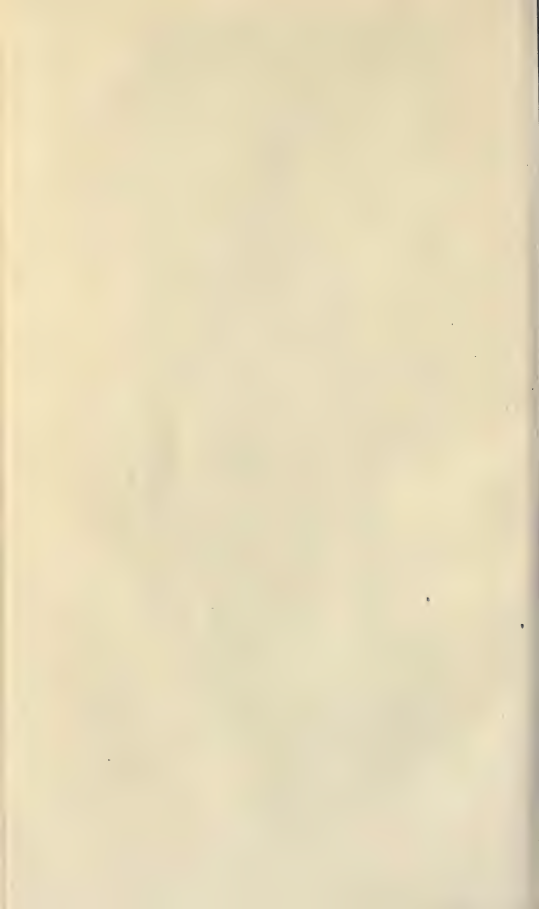
John Ore. A tomb or monument on the wall of the S. aisle, inscribed:—

“John Ore, whose Picture graved in brass on
the Wall you see,
Under this stone sleeping in Christ in rest and
peace doth lie.”

John Owen (1560?-1622), a Welsh epigrammatist. He attained to considerable distinction from the successful puns and epigrams which flowed from his pen. He has been described as a clever imitator of Martial. Owen was related to Lord-Keeper Williams, who



MONUMENTAL BRASS TO JOHN NEWCOURT,
1485, IN OLD ST. PAUL'S



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placed a monumental brass to his memory in St. Paul's Cathedral, where he was buried.

Sir William Herbert, first Earl of Pembroke (1501-1570). His tomb, situated between the choir and the N. aisle, was a magnificent structure, consisting of effigies of the earl and his lady lying on a sarcophagus, attended by kneeling children, and the whole covered by an elaborate canopy resting on stone shafts.

Richard de Piriton, died 1387.

Richard Plessys, died 1361.

Thomas Ravis (1560?-1609), Bishop of London. He was Rector of Merstham, Surrey, Vicar of All Hallows, Barking, and after enjoying many other valuable preferments was elected Bishop of London in 1607.

Thomas Raymund, died 1631.

Roger, Bishop of London, died 1241. His tomb in St. Paul's, as shown in Dugdale's engraved view, was plain and square, and enclosed within three cusped arches.

William Rythyn, died 1400. Rector of St. Faith's, and Minor Canon and Almoner of St. Paul's. The effigy on his brass in Old St. Paul's showed him vested in a handsome cope.

Sir Philip Sidney (1554-1586). (See Appendix I.) The following lines were on the tomb:—

England, Netherland, the Heavens and the Arts,
The Souldiers and the World have made six parts

Of noble Sidney; for none will suppose

That a small heape of stones can Sidney enclose.

His Bodie hath England, for she it bred,

Netherlands his Blood in her defence shed,

The Heavens have his Soule, the Arts have his Fame,

All Souldiers the grief, the World his good Name.

John Stokesley (1475 ?-1539), Bishop of London. His monument was in the Chapel of St. George.

Sebbi or Sebba (date of death uncertain), King of the East Saxons. The tomb was coffer-like in form, standing upon short legs, and placed in a recess in the wall.

Sir Edward Stanhope (1546 ?-1608) Chancellor of the diocese of London.

John Tomkins, died 1638. A celebrated organist.

Sir Francis Walsingham (1530 ?-1590). An eminent political character in the reign of Queen Elizabeth. He was by his own request buried without state or ceremony. A long biographical inscription to his memory was placed on a tablet fixed in the N. aisle, adjoining the choir of Old St. Paul's.

Henry of Wingham, or Wengham, (1530 ?-1590), Bishop of London. On his tomb in St. Paul's was a handsome recumbent effigy of himself, vested apparently in the chasuble.

William, Bishop of London, died 1075. The king's chaplain. He incurred the displeasure of the English, and was driven from England in 1052, the year after he was consecrated.

The following lines were near or on his tomb, having been written in the seventeenth century by Sir Edward Barkham who restored the monument :—

MEMORIALS AND MONUMENTS

Walkers who soere you be
If it prove you chance to see
 Upon a solemne Scarlet Day,
 The City Senate pass this way,
Their grateful memory for to show,
Which they the reverend Ashes owe,
 Of Bishop Norman here intum'd
 By whom this City hath assum'd
Large Priviledges: Those obtain'd
By him when Conqueror William reign'd;
 This being by Barkham's thankfull mind renew'd,
 Call it the Monument of Gratitude.

Thomas Winterburne, LL.D., died 1478.
Archdeacon of Canterbury and Dean of St.
Paul's.

Sir John Wolley, died 1596. Latin secretary
to Queen Elizabeth. His monument comprised
three seated effigies resting apparently upon a
tomb or sarcophagus, whilst at each corner was
a tall column surmounted by figures emble-
matical of Time, Fame, etc.

William Worsley, D.D. (1435 ?-1499), Dean
of St. Paul's. The monument was a rather fine
effigy in brass of the Dean, vested in a cope, and
surmounted by a canopy of singularly graceful
character. The inscription was on a marginal
strip of brass.

CHAPTER V

ST. PAUL'S IN THE SIXTEENTH CENTURY

PERHAPS the best picture of what St. Paul's Cathedral was like in the sixteenth century is to be found in the *Chronicle of the Gray Friars of London*,¹ a manuscript account of the more important events which happened in London beginning with the reign of Richard I. and ending with the year 1556. The writer, who may be regarded as the last of the London Franciscans, was living in the house of the Grey Friars, subsequently represented by the Hospital of Christ Church, and his *Chronicle*, which becomes especially interesting during the reign of Henry VIII. contains much important information regarding St. Paul's Cathedral. The suggestion has been made, indeed, that the chronicler (his name is unknown) may possibly have had some official connection with the cathedral. This lacks proof, however, and there are reasons why it seems unlikely; but there can be no doubt that he took a very keen interest in all that concerned that beautiful church. The following extracts from the *Chronicle* give the

¹ This MS. was edited by John Gough Nichols, F.S.A., and printed by the Camden Society in 1852.

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more important information about St. Paul's Cathedral.

“And on sent Mathie daye after (1525) was a grete generall procescion with every places of religione in their best coppis, clarkes and prestes, and so went from Pawlles uppe to Ledyne hall, and downe Grascherch and to sent Mangylles, and all Temstrete ; and uppe at Doggate, and uppe Watlyngstrete, and soo to Pawlles west dore, there the cardnalle with dyvers byshoppes and abbottes in their mytteres ; and soo came in to Pawlles to the hye aulter, and there sange Te Deum for the sewer tydynges that was come of this beforesaid.”

(This refers to the death of Richard de la Pole at the Battle of Pavia.)

“And thys yere (1544) stode a prest of Kente at Polles crose for cuttyng of hys fynger and made it to blede on the hoste at his masse for a fallse sacrafyce ; and also another prest this yere was sett on ye pyllere in Chepe for makynge of false letters in the weste contre un to a blynde woman.”

“Item the 23. daye of the same monyth (September, 1545) was a gret generale procession of alle parsons, vekeres, curattes, with alle other prestes in every church, clarkes alle in copys and a crosse of every churche, and soo up on to Ledyne halle one the onsyde, with alle Powles in their copys and the byshoppe in his myttor, with alle the crafftes in their best lyverys, and soo downe on the other syde, and soo to Powlles agayne. . . .”

“Item the xiii. day of June (1546) after was Wytsonsonday, and then was a generalle processione from Powlles un to sent Peters in Cornehylle with alle the chelderne of Powlles scole, and a crosse of every parishe church, with a banner and one to ber it in a tenache, alle the clarkes, alle the presttes, with parsons and vekeres of every church in coppys, and the qwere of Powlles in the same manner, and the byshoppe bereynge the sacrament under a canapy with the mayr in a gowne of crimson velvet, the aldermen in scarlet, with alle the crafttes in their best aparelle ; and whan the mayer came betwene the crosse and the standert there was made a proclamacyon with dyvers harhoddcs (heralds) of armes and pursevanttes in their cote armeres, with the trompettes, and ther was proclamyd a unyversalle pes for ever betwene the emperar, the kynge of Ynglonde, the French kynge, and alle crystyne kynges for ever.”

“Item the xx. day of the same monyth (January, 1547) the sayd kynge Edwarde the sixth came from the tower of London thorow London, and in dyvers places pagenttes, and alle the strettes hangyd reghely (richly) wyth alle the crafttes stondynge in Chepe, presentynge them as lovyng subjecttes unto their kynge, and soo to Powlles ; and at the west ende of Powlles stepull was tayed a cabelle roppe, and the other ende besyde the denes place at an hanker of a sheppe, and a man rounynge downe on the sayd roppe as swefte as an arrow oute of a bowe downe with hys hondes

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and fette abroad not touchyng the roppe ; and whane the kynge had sene the sayd thyng went forth un to the pallys of Westmyenster. . . .”

“Item the xix. day of June after (1547) was a sollome dyrege at Powles for the French kynge, with a goodly herse in the qwere, and the lord of Arnedel principalle morner, with dyvers byshoppes, the mayer of London with the aldermen, and all the hed crafftes of London, and alle the qweer, with the boddy of the church hangyd with blacke clothe and hys armys, and ii. C. powre men in blacke gownes holdyng staffe torches ; and the nexte day the sayd obbyt kepte in every paryche church in London wyth the belles ryngyng.”

“Item the v. day after in September (1547) beganne the kynges vysytacion at Powlles, and alle imagys pullyd downe ; and the ix. day of the same monyth the sayd visytacion was at sent Bryddes, and after that in dyvers other paryche churches ; and so alle imagys pullyd downe thorow alle Ynglonde att that tyme, and alle churches new whytte-lymed, with the commandmenttes wryttyne on the walles. And at that tyme was the byshoppe of London¹ put into the Flette, and was there more than viij. dayes ; and after hym was the byshoppe of Wenchester² put there also.”

“Item the xvij. day of the same monythe (November, 1547) at nyghte was pullyd downe

¹ Edmund Bonner. ² Stephen Gardiner.

the Rode in Powlles with Mary and John, with all the images in the churche, and too of the men that labord at yt was slayne and dyvers other sore hurtte. . . . Also the newyeresday after preched doctor Latemer that some tyme was byshop of Wysseter preched at Powlles crosse and too sondayes followyn, &c. Also this same tyme was moche skepyng agayne the sacrament of the auter, that some callyd it Jacke of the boxe, with divers other shamfulle names. *ad. ?*

“Item, alle those prechers that prechyd at Powlles crosse at that tyme spake moche agayne the bysshoppe of Winchester; and also Cardmaker,¹ that rede in Powlles iij. tymes a weke, had more or less of him” (1548).

“The ij. sonday of Lent (1549) preched Coverdalle, and whom hye masse was done the dene of Powlles that was that tyme William May commandyd the sacrament at the hye autre to be pullyd downe.”

“Item the x. day of Aprill (1549) was pullyd downe the clowster in Powlles that was callyd the Pardon churcheyerd wyth the chappelle that stode in the myddes, to bylde the protectores place with alle.”

“Item the iij. day of June (1549), the wyche was the monday after the Ascencion day, all the gray ammesse with the calober² in Powlles war put downe.”

¹ John Cardmaker, Vicar of St. Bride's.

² Calober. This, it is believed, was a part of the furred vestment worn by the canons in choir.

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“Item the xxvij. day of June (1549) there was sent a commandement from the councelle unto Powlles that they shulde have no more the Apostylles masse in the mornynge, nor our Lady masse, nor no communyone at no aultelle in the church but at the hye awlter.”

“Item the xxj. day of the same monyth (July, 1549) the wyche was sonday, the byshoppe of Cauntorbery¹ came sodenly to Powlles and there shoyd and made a narracyon of thoys that dyd rysse in dyvers places within the realme, and what rebellyous they were, and wolde take aponne them to reforme thynges befor the lawe, and to take the kynges powre in honde. And soo was there at procession, and dyd the offes hym selfe in a cope and no vestment, nor mytter, nor crosse, but a crosse staffe ; and soo dyd alle the offes, and hys sattene cappe on hys hede alle the tyme of the offes ; and soo gave the communione hym selfe unto viij. persons of the sayd church.”

“Item the x. day of the same monyth (August, 1549) the byshoppe of Countorbery came and preached at Powlles, the wych was sattorday, in the qwere in the byshoppes stalle that he was wonte to be stallyd in, for them that (rose) in the West contre of the comyns of Devynchere and Cornewalle, and there he shoyd that the occasyone cam of poppych prestes was the most parte of alle hys sermond.”

“Item the xvij. day of the same monyth (August, 1549) the byshoppe of London² dyd

¹ Thomas Cranmer.

² Edmund Bonner.

the offes at Powlles both at the processyon and the comunione dyscretly and sadly."

"Item the last day of the same monyth (August, 1549) the byshoppe of Cauntorbery¹ shulde a come agayne to Powlles, and a preched agayne, but he send Joseph hys chaplyne, and he preched in the qwere of the subdewynge of them that dyd rysse in alle iij. places, and how mysery they ware browte unto, and there he rehersyd as hys master dyd before that the occasyone came by popysse presttes."

"Item this same day (1st September) 1549, Cardmaker sayd opynly in hys lector in Powlles that if God ware a man he was a vj. or vij. foote of lengthe, with the bredth, and if it be soo how canne it be that he shuld be in a pesse of brede in a rownde cake on the awter: what an ironyos oppynyone is this unto the leye pepulle."

"And the xxv. day (September, 1549) Cardmaker rede in Powlles, and sayd in hys lector that he cowde not rede there the xxvij. day for because he must neddes be at the sessyons as that day at Lambythe for the byshoppe of London; but it was not soo for the byshoppe came not there. Item the xxix. of the same monyth preched in the shrowddes, for because of rayne, one Golde, and he spake moche agaynst the sayd byshoppe of London, and there stode be-fore hym one that dwellyd in Charterus lane wyth a screpture on hys brest for coungerynge."

¹ Cranmer.

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“Item the vij. [day of January 1550] was vj. destroyed at the makynge of the welle wythin the howse that was some tyme the Peter college nexte the denes place in Powlles churche yarde.”

“Item this yere (1550) was many frayes in Powlles church, and nothyng sayd on-to them ; and one man felle doune in Powlles church and brake hys necke for kecheynge of pegyns in the nyght the iiij. day of December.”

“Item the xxiiij. day of the same monyth (March, 1551) after was the grattes besyde the hye alter in Powlles closyd up, that the pepulle shulde not loke in at the tyme of the comunyone tyme, and the vayle hongyd up. And the xxviiij. day after was Ester evyne, and then was the tabulle remevyd, and sette benethe at the vaye north and south ; and on Ester day the dene, then beyng Wylliam Maye, dyd mynster hym-selfe.”

“Item the xxvj. day of the same monyth (January, 1551) the wyche was fryday, was honged at Towre hylle Sir Myllys Partryge knyght, the wych playd wyth kynge Henry the VIII. at dysse for the grett belfery that stode in Powlles church-yrde ; and Sir Raffe Vane, they too ware hongyd. . . .”

“Item the iiij. day of September (1552) was apone a sonday, and then the qweer of Powlles had a commandment from the dene from Cambryge at the byshoppe of Cantoberes visitation that he shulde leve the playnge of organs at the devyne servys, and soo lefte it.”

“Item the xxv. day of October (1552) was

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the pluckyng downe of alle the alteres and chappelles in alle Powlles church, with alle the toumes, at the commandment of the byshoppe then beyng Nicolas Rydley, and alle the goodly stoneworke that stode behynde the hye alter, and the place for the prest, dekyne, and subdekyne; and wolde a pullyd downe John a Gauntes tome but there was a commandment the contrary from the counsell, and soo yt was made alle playne as it aperes."

"Item on Alhallon day (1552) began the boke of the new servis of bred and wyne in Powlles, with alle London, and the byshoppe dyd the servis hym-selfe, and prechyd in the qwere at the mornynge servis, and dyd it in a rocket and nothyng elles on hym. And the dene with alle the resydew of the prebentes went out in their surples and lefte of their abbet of the universyte; and the byshopp prechyd at after-none at Powlles crosse, and stode there tyll it was nere honde v. a cloke, and the mayer nor aldermen came not within Powlles church nor the crafftes as they were wonte to doo, for because they were soo wary of hys longe stondynge."

"Item the xxv. day of May (1553) satte in Powlles the comyssoners with the lorde cheffe justes, with the lorde mayer, and soo had away alle the platte, coppys, vestmenttes, wyche drew unto a gret gooddes for the behoffe of the kynges grace."

"Item the xiiij. day of August (1553) prechyd master Borne¹ at Powlles crosse at the com-

¹ Gilbert Bourne, afterwards Bishop of Bath and Wells.

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mandment of the quenes grace,¹ and there was pullyd owte of the pulpyt by vacabonddes, and one threw hys dagger at hym."

"Item the xx^{ti} day of August (1553) prechyd at Powlles crossé master Watsons, and there was dyvers of the quenes cownsele, and the capytayne of the garde with a CC (200) and more of the garde browte hym to the pulpytte, and stode there alle the sermone tyme with ther halberttes."

"Item in August (1553) was the aulter in Powlles set up agayne, and fenysyd in September."

"Item the xvij. day of September (1553) the byshoppe of London, Boner, sange masse in Powlles, and gave holy watter hym-selfe, and soe continuyd."

"Item the vij. day of October (1553) beganne the convocacion in Powlles, and there had [mass of] the Holy Ghost. And there the byshoppe of London sange the mass in hys *pontyficalibus*, and that [was the] furst masse that was songe at the hie alter after that it was sett up agayne, and had a good sermon *ad clerum* in the qwere."

"Item the xxj. day of that monythe (October, 1553) beganne the dysputacion in the longe chappell in Powlles betwene the new sorte and the olde, as monday, wedynsday, and fryday, and ther came moche pepulle ; but they ware never the wyser, and with many worddes of . . . that the qwenes graces cowncell was

¹ Queen Mary.

fayen to send worde that there shulde be no more dysputacions, but that it shulde be dyscussyd by the hole parlament. And as at that tyme the wethercock of Powlles stepulle was tane downe, and new made and gultyd, and sett up agayne the iiij. day of November."

"Item this yere (1553) the qwere of Powlles went abowte the stepulle on sent Kateryns day at nyght."

"Item on sent Andrewys day (1553) begane the generalle procession in Latten in Powlles church, with the parsons and curattes of London, with the prebenttes in their gray ammes, and the mayer with dyvers of the aldermen; and the same wyse iiij dayes followynge."

"Item the viij day of Aprille (1554) was a katte hongyd on the gallos in Cheppe clothed lyke a preste, and that same day hylde up before the precher at Powlles crosse."

"Item the xiiij. day of May (1554) was the monday in Wytsonne weke and thene the mayer, aldermen, goldsmythes and fyshmongeres came a procession unto Powlles as they were wonte to doo, but there was no sensynge; and dyvers other pariches came alle the iiij. dayes as they ware wonte."

"Item the x. daye of June (1554) was sonday and thene was a gonne shotte nere Powlles cherchyerd that the pellyt came nere the precher's face that preched at Powlles crosse."

"And the nexte day (13th November, 1554) came the convocacion at Powlles, and the masse of the Holy Ghost there also, and a sermon in

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the qwere *ad clerum*, and there the pope was prayed for also by name."

"Item the xxviij. day of the same monyth (November, 1554) was a sermon in the qwere of Powlles, and *Te Deum* songe, with a generall procession ; and the byshoppe in hys myter and dyvers other byshoppes in their abbettes ; the mayer and aldermen in their scarlett with their clokys, and alle the crafttes in their best aparelle ; and the nexte day was procession in every parich in Londone with *Te Deum*."

"Item the xxv. day of the same monyth (January, 1555) was the conversion of sent Paulles day, and then was a generall procession with the chelderne of alle the scolles in London, with alle the clarkes, curattes, and parsons, and vikeres, in coppes, with their crossis ; and the qwere of Powlles in lyke wysse ; and dyvers byshoppes in their habbettes, and the byshoppe of Londone in hys pontificalles and coppe, berynge the sacrament under a canyppy, and iij. prebenttes berynge it in ther gray amos ; and soo up unto Ledynhalle with the mayer and aldermen in scarlet, with their clokes, and alle crafttes in their best aray ; and soo came downe agayne on the other syde and soo to Powlles agayne ; and then the kynge with my lorde cardnalle came to Powlles and harde masse, and went home agayne ; and at nyght was commandment gevyn to make bonfiers thorow alle London for joy of the pepulle that ware convertyd lyk wyse as sent Powlle was convertyd."

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The foregoing extracts are given at some length because they are of the very greatest interest as illustrating a very important period in the history of St. Paul's, the history of the Church of England, and indeed the history of the English nation. Moreover, they are charming specimens of English composition and orthography about the middle of the sixteenth century.

It will be observed that the entries relating to St. Paul's are mainly of the time of Henry VIII., Edward VI., and Mary, those for the year 1549 being particularly numerous and full.

The chronicler notes with evident interest the changes of vestments and ritual which took place from time to time in the cathedral. He had a keen eye for colour and effect. One sees this especially in his descriptions of the great processions through the streets of London in which the highest dignitaries of the cathedral church and the city took part. The Bishop of London, bearing the Host, accompanied by the parochial clergy, the cathedral choir, all in copes, and preceded by crosses, must have made a fine and striking picture, a picture which, thanks to the Grey Friars chronicler, one is able to reconstruct with considerable completeness.

The beauty and picturesqueness of the scene must have been greatly enhanced, one may imagine, by the quaint old streets, the ancient cathedral precincts and the noble cathedral church itself, which at this time had not been subjected to the destructive ordeal of the Great Fire.

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But picturesque as the chronicler is, that is by no means his only claim to the attention of the student of Old St. Paul's. His entries bear strong evidence of his veracity and of the historical accuracy of the facts recorded. The various minor incidents which he mentions possess, therefore, a character which is of far more than local value. The guard of soldiers accompanying the preacher at Paul's Cross; the cat dressed up like a priest and "hongyd on the gallos in Cheppe"; the closing up of the "grattes besyde the hye alter in Powlles," and many similar occurrences, are really of great value to the historian of the people of England in the sixteenth century. They indicate, with perhaps greater accuracy and eloquence than the elaborate treatise, the great religious and political movements which were in progress during the reign of some of the Tudor sovereigns of England.

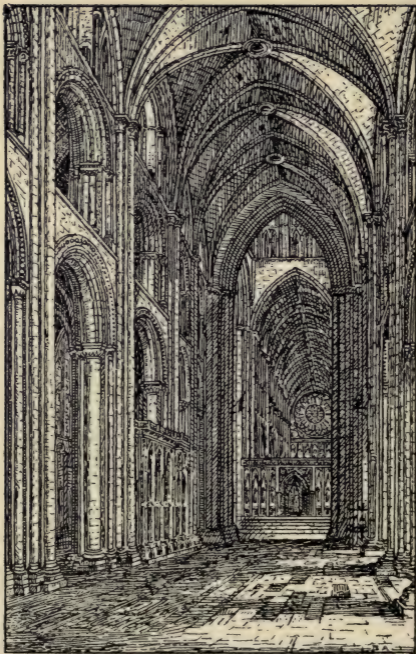
Of the apparently trivial matters mentioned which are noteworthy, one may be pointed out. In the year 1550, we are informed, a man engaged in catching pigeons in St. Paul's at night-time fell down and was killed. It may be gathered from this that the church was neglected, and that there were enough pigeons within the building to attract a pigeon-thief at night.

There is another incident recorded which is of more serious character, pointing, not to neglect, but to active and malicious destruction. On the 25th of October, 1552 (the chronicler quaintly remarks), "was the pluckyng downe of

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alle the alteres and chappelles in alle Powlles church, with alle the toumes". The tomb of John of Gaunt, too, was threatened, but was spared in virtue of a special exception. From this it is pretty clear that great damage had been done to the tombs in Old St. Paul's at least 100 years before their utter destruction in the Great Fire.





OLD ST. PAUL'S: PAUL'S WALK

CHAPTER VI

PAUL'S WALK

THE desecration of the nave of the cathedral by using it as a promenade for fashionable purposes forms one of the most unseemly phases of the story of St. Paul's during the sixteenth and seventeenth centuries. Bargaining and dealing were freely indulged in within the cathedral, and "Paul's Walk acquired an unenviable reputation as a meeting-place for undesirable characters."

There are indeed several references, more or less direct, among English writers to the desecration of St. Paul's, particularly the trading, simony, and chaffering for benefices, which were openly carried on in the nave of the cathedral. The following is an extract from a satire of Bishop Hall:—

Saw'st thou ever Siquis¹ patch'd on Paul's Church
dore,
To seek some vacant Vicarage before?
Who wants a Churchman that can service say,
Read fast, and faire, his monthly Homiley?
And wed, and bury, and make Christen-soules?
Come to the left-side Alley of Saint Paules
Thou servile Foole: why could'st thou not reparaire
To buy a Benefice at Steeple-Faire?

¹ Siquis, the first words of advertisements on the door of St. Paul's.

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There moughtest thou for but a slender price
Advowson thee with some fat benefice :
Or if thee list not wayt for dead mens shoo'n,
Nor pray ech-morn th' Incumbents daies were done :
A thousand Patrons thither ready bring
Their new-falne Churches to the Chaffering ;
Stake three yeares Stipend ; no man asketh more :
Go take possession of the Church-Porch doore,
And ring thy bells : lucke-stroken in thy fist :
The Parsonage is thine, or ere thou wist
Saint Fooles of Gotam mought thy parish bee,
For this thy base and servile Symonie.

Chaucer too, in the prologue to his *Canterbury Tales*, when describing the parson, writes:—

He sette not his Benefice to hire,
And lette his shepe accombred in the mire,
And ran unto London, unto S. Paules
To seken him a Chanterie for soules,
Or with a Brotherhede to be withold
But dwelt at home, and kept well his folde.

The expression "to dine with Duke Humphrey," applied to persons who being unable either to procure a dinner by their own money or from the favour of their friends, walk about and loiter during dinner-time, had its origin in one of the aisles of St. Paul's, which was called Duke Humphrey's Walk: not that there ever was in reality a cenotaph there to the duke's memory, who, as every one knows, was buried at St. Alban's, in Hertfordshire, but because, says Stow, ignorant people mistook the fair monument of Sir John Beauchamp, who died in 1358, and which was in the S. side of the body of the church, for that of Humphrey Duke of Gloucester.

The Guls Horne-Booke, printed in London in 1609, contains the following chapter entitled "How a Gallant should behave himselfe in Powles-Walkes".

"Being weary with sayling up and downe amongst these shores of Barbaria, heere let us feast our anchors, and nimbly leape to land in our coasts, whose fresh aire shall be so much the more pleasing to us, if the *Ninny Hammer* (whose perfection we labour to set forth) have so much foolish wit left him as to choose the place where to sucke in : for that true humorous Gallant that desires to powre himselfe into all fashions (if his ambitions be such to excell even Complement itself) must as well practise to diminish his walkes, as to be various in his sallets, curious in his Tobacco, or ingenious in the trussing up of a new Scotch-hose : All which vertues are excellent to maintain him, especially if the old worm-eaten Farmer (his father) bee dead, and left him five hundred a yeare, onely to keep an Irish hobby, an Irish horse-boy, and himself (like a gentleman). Hee therefore that would strive to fashion his leggs to his stockins, and his proud gate to his broad garters, let him wiffe down these observations ; for, if he once get to walke by the booke (and I see no reason but he may, as well as fight by the booke) Powles may be proud of him, *Will Clarke* shall ring forth *Encomiums* in his honour, John in Powles *Churchyard* shall fit his head for an excellent block, whilest all the lunes of Court reioyce to behold his most handsome calfe.

ST. PAUL'S CATHEDRAL

“Your Mediterranean Ile, is then the onely gallery, wherein the pictures of all your true fashionate and complementall *Gals* are, and ought to be hung up: into that gallery carry your neat body, but take heede you pick out such an hour, when the maine Shoale of Ilanders are swimming up and downe. And first observe your doores of entrance, and your *Exit*, not much unlike the plaiers at the Theaters, keeping your *Decorums*, even in phantasticality. As for example: if you prove to be a *Northerne* Gentleman, I would wish you to passe through the North doore, more often (especially) than any of the other: and so, according to your countries, take note of your entrances.

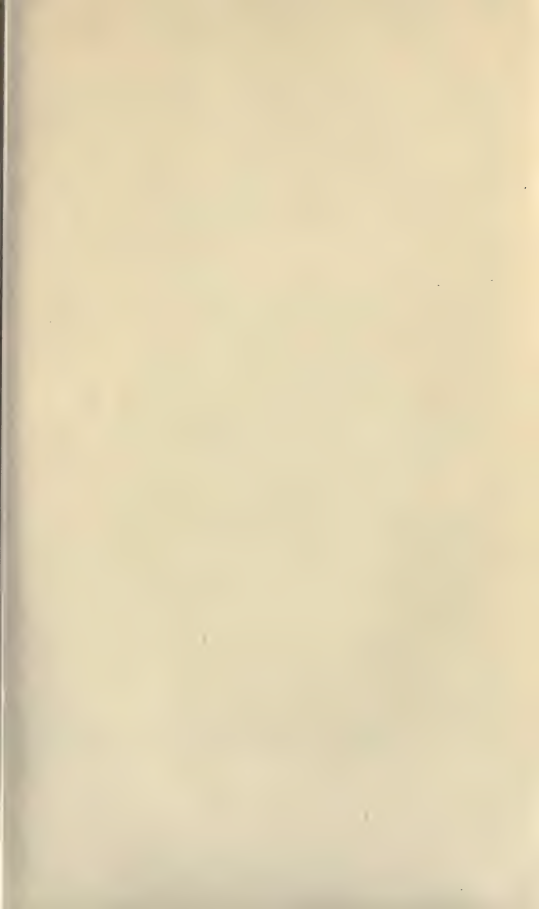
“Now for your venturing into the Walke, be circumspect and wary what pillar you come in at, and take heede in any case (as you love the reputation of your honour) that you avoid the *Seruingmans* logg, and approach not within five fadom of that Piller; but bend your course directly in the middle line, that the whole body of the Church may appeare to be yours; where, in view of all, you may publish your suit in what manner you affect most, either with the slide of your cloake from the one shoulder, and then you must (as twere in anger) suddenly snatch at the middle of the inside (if it be taffata at the least) and so by that meanes your costly lining is betroyed, or else by the pretty advantage of Complement. But one note by the way do I especially wooe you to, the neglect of which makes many of our Gallants cheape and ordinary,

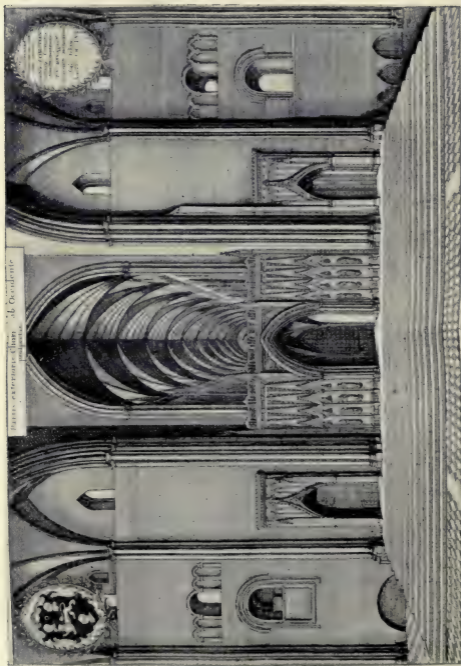
that by no meanes you be seene above foure turnes ; but in the fifth make your selfe away, either in some of the Sempsters' shops, the new tobacco-office, or amongst the booke-sellers, where, if you cannot reade, exercise your smoake, and enquire who has writ against this divine weede, etc. For this withdrawing your selfe a little, will much benefite your suit, which else, by too long walking, would be stale to the whole spectators ; but howsoever if Powles Jacks bee once up with their elbowes, and quarrelling to strike eleven, as soone as ever the clock has parted them, and ended the fray with his hammer, let not the Duke's gallery contain you any longer, but passe away apace in open view. In which departure, if by chance you either encounter, or aloofe off throw your inquisitive eye upon any Knight or Squire, being your familiar, salute him not by his name of Sir such a one, or so, but call him *Ned*, or *Jack*, &c. This will set off your estimation with great men : and if (tho there be a dozen companies betweene you, tis the better) hee call aloud to you (for thats most gentile), to know where he shall find you at two a clock, tell him at such an Ordinary, or such, and bee sure to name those that are deerest : and whither none but your Gallants resort. After dinner you may appeare againe, having translated your selfe out of your English cloth cloak, into a light Turkey-grogram (if you have that happinesse of shifting) and then be seene (for a turn or two) to correct your teeth with some quill or silver instrument, and to clean your gums with a

ST. PAUL'S CATHEDRAL

wrought handkercher: It skilles not whether you dinde or no (thats best known to your stomach) or in what place you dinde, though it were with cheese (of your owne mother's making) in your chamber or study.

“Now if you chance to be a Gallant not much crost among Citizens, that is, a Gallant in the Mercers bookes, exalted for Sattens and velvets, if you be to much blest to bee crost (as I hold it the greatest blessing in the world, to bee great in no mans bookes) your Powles walk is your onely refuge: the Dukes Tomb is a Sanctuary, and will keep you alive from wormes and land-rattes, that long to be feeding on your carkas: there you may spend your legs in winter a whole afternoone: converse, plot, laugh, and talke anything, iest at your Creditor, even to his face, and in the evening, even by lamp-light, steale out, and to cozen a whole covy of abhominable catch-pols. Never be seene to mount the steppes into the quire, but upon a high Festivall day, to prefer the fashion of your doublet, and especially if the singing-boyes seeme to take note of you: for they are able to buzze your praises above their *Anthems*, if their voices have not lost their maidenheads: but be sure your silver spurres dog your heeles, and then the Boyes will swarme about you like so many white butterflyes, when you in the open Quire shall drawe forth a perfumed embroderd purse (the glorious sight of which will entice many Country-men from their devotion to wondering) and quoyt silver into the Boyes handes, that it may be heard above





Basilica, estremo Choro, ab Occidente prospiciente.

*Il disegno è dell'Architetto
 Francesco Sansone, e fu
 disegnato nel 1718.*

*Il disegno è dell'Architetto
 Francesco Sansone, e fu
 disegnato nel 1718.*

the first lesson, although it be reade in a voyce as big as one of the great Organs.

“This noble and notable Act being performed, you are to vanish presently out of the Quire, and to appeare againe in the walk: But in any wise be not observed to tread there long alone: for feare you may be suspected to be a Gallant casheerd from the society of *Captens* and *Fighters*.

“Sucke this humour up especially. Put off to none, unless his hatband be of a newer fashion than yours, and three degrees quainter: but for him that weares a trebled cipers about his hatte (though he were an Aldermans sonne) never move to him: for hees suspected to be worse than a *Gull*, and not worth the putting off to, that cannot observe the time of his hatband, nor know what fashioned block is most kin to his head: for, in my opinion, ye braine that cannot choose his Felt well (being the head ornament) must needs powre folly into all the rest of the members, and be an absolute confirmed Foole in *Summâ Totali*.

“All the diseased horses in a tedious siege cannot show so many fashions, as are to be seene for nothing, everyday, in *Duke Humfryes walke*. If therefore you determine to enter into a new suit, warne your Tailor to attend you in Powles, who, with his hat in his hand, shall like a spy discover the stuffe, colour, and fashion of any doublet, or hose that dare be seene there, and stepping behind a piller to fill his table-bookes with those notes, will presently send you into the world an accomplisht man: by which meanes you shall

ST. PAUL'S CATHEDRAL

weare your clothes in print with the first edition. But if Fortune favour you so much as to make you no more than a meere gentleman, or but some three degrees removd from him (for which I should be very sorie, because your London experience wil cost you deere before you shall have ye wit to know what you are) then take this lesson along with you : The first time that you venture into Powles, passe through the Body of the Church like a Porter, yet presume not to fetch so much as one whole turn in the middle Ile, no nor to cast an eye to *Si quis* doore (pasted and plaistered up with Serving-mens *supplications*) before you have paid tribute to the top of Powles *steeple* with a single penny : And when you are mounted there, take heede how you looke downe into the yard ; for the railes are as rotten as your great-Grand father ; and thereupon it will not be amisse if you enquire how *Kit Woodroffe* durst vault over, and what reason he had for it, to put his neck in hazard of reparations. From hence you may descend, to talke about the horse that went up, and strive, if you can, to know his keeper : take the day of the Moneth, and the number of the steppes, and suffer yourselfe to believe verily that it was not a horse, but something else in the likenesse of one : which wonders you may publish, when you returne into the country, to the great amazement of all Farmers Daughters, that will almost swond at the report, and never recover till their banes bee asked twice in the Church.

“ But I have not left you yet. Before you

come downe againe, I would desire you to draw your knife, and grave your name (or, for want of a name, the marke, which you clap on your sheep) in great Characters upon the leades, by a number of your brethren (both Citizens and country Gentlemen) and so you shall be sure to have your name lye in a coffin of lead, when yourself shall be wrapped in a winding-sheete: and indeed the top of Powles contains more names than *Stowes* Chronicle. These lofty tricks being plaied, and you (thanks to your feete) being safely arrived at the staires foote againe, your next worthy work is, to repaire to my Lord *Chancellors Tomb* (and, if you can but reasonably spel) bestow some time upon ye reading of Sir Phillip Sydneys briefe Epitaph; in the compasse of our house you may make shift to stumble it out. The great dial is your last monument: there bestow some half of the threescore minutes. . . . Besides, you may heere have fit occasion to discover your watch, by taking it forth and setting the wheelles to the time of Powles, which, I assure you, goes truer by five notes than *S. Sepulchres* Chimes. The benefit that wil arise from hence is this yt you publish your charge in maintaining a gilded clocke; and withall the world shall know that you are a time-pleaser. By this I imagine you have walkt your bellyful, and whereupon being weary, or (which I rather beleeve) being most Gentleman-like hungry, it is fit that I brought you into the Duke; so (because he follows the fashion of great men, in keeping no house, and that there-

ST. PAUL'S CATHEDRAL

fore you must go seeke your dinner) suffer me to take you by the hand, and lead you into an Ordinary."

The following is an amusing account of St. Paul's published in the *Confutation of an Addition . . . with an apology . . . against the causes of burnyng Paules Church in London . . . 1561* :—

"No place hais bene more abused than Pauls hais bene, nor more against the receyving of Christes Gospell: wherfore it is more marvaile that God spared it so longe, rather than that he overthrew it nowe. From the toppe of the steple downe within the grounde no place hais bene free. From the toppe of the spire at Coronations, and other solemne triumphes, some for vain glory used to throw themselves down by a rope, and so killed themselves vainly to please other men's eyes. At the battlements of the Steple sundrye times were used their popish Antems to call upon their Goddes with torch and taper in the Eveninges. In the top of one of the pinacles is Lollers towre, where manye an innocent soul hais bene by theym cruellye tormented and murdered. In the middest alley was their longe Censer reachinge from the rofe to the ground, as though the Holy Ghost came in their censeng down in Liknes of a Dove. On the Arches though commonly men complaine of wrong and delayed judgemente in Ecclesiasticall causes, yet because I wyll not judge by here saye I passe over it, saving onely for such as have bene condemned there by Annas and Caiphas for Christes cause, as innocently as any Christians

PAUL'S WALK

could be. For their images hanged on every walle, pillar, and doore, with their pilgrimages and worshippinge of them, I will not stand to rehearse them, because they can not be unknownen to all men that have seene London, or heard of them. Their massing and many altars wyth the rest of their Popyshe servyce whiche he so much extolles, I passe over, because I answered them afore. *The South Alley* for Usurye and Poperye, the *North* for Simony, and the *Horse faire* in the middest of all kind of bargains, metinges, brawlinges, murthers, conspiracies, and the *Font* for ordinary payments of money, are so well knowen to all menne as the begger knows his dishe."

CHAPTER VII

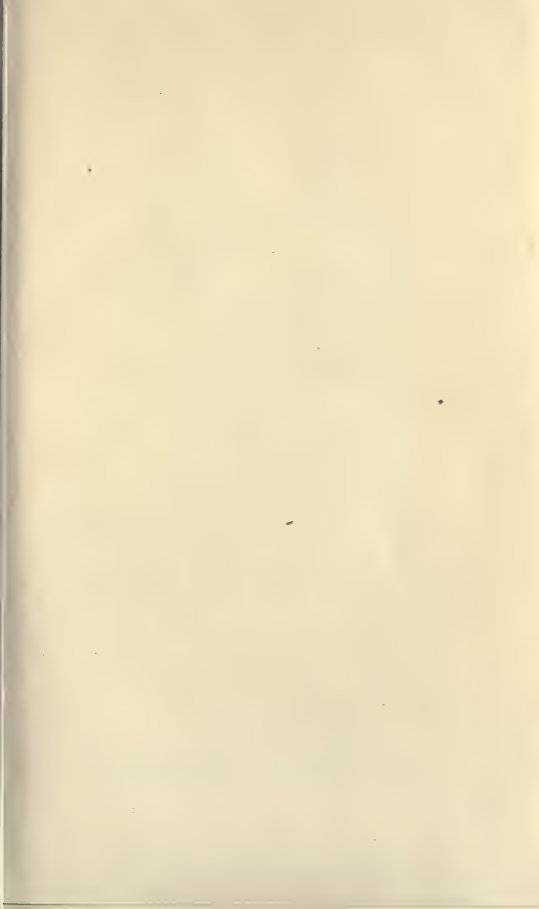
ROUND ABOUT OLD ST. PAUL'S

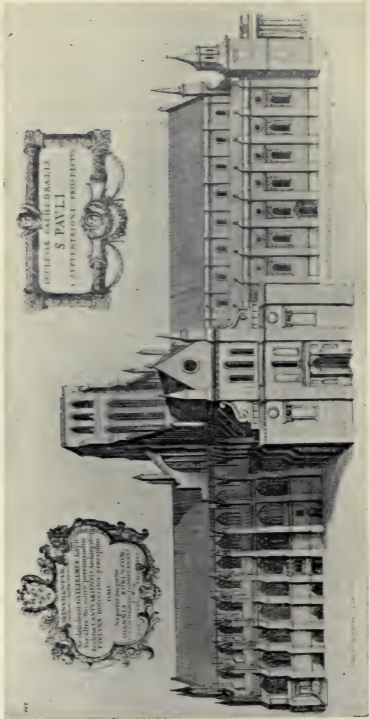
The Lollards' Tower.—For a great many years past the popular idea has been that the dungeon known as the Lollards' Tower is situated at Lambeth Palace. How this erroneous impression first arose it is now difficult, perhaps impossible, to ascertain, but it is quite certain that it had no foundation in truth.

The real "Lollards' Tower" was one of the western towers of old St. Paul's Cathedral. It was on the southern side of the W. end as the following extract from Stow's *Survey*¹ proves: "At either corner of this West end (of St. Paul's Cathedral), is also, of ancient building, a strong tower of stone, made for Bell Towers. The one of them, to wit, next to the palace, is at this present to the use of the same palace. The other towards the South, is called the Lowlards Tower; and hath been used as the Bishop's Prison, for such as were detected for opinions in religion contrary to the Faith of the Church.

"The last Prisoner which I have known committed thereto, was in the year 1573, one Peter Burchet, Gentleman, of the Middle Temple, for

¹ Strype's edition, bk. iii., p. 227.





DECEMUS GALLERIAS
 S. PAULI
 A EFFICIENTIORI PROSPICITVS

DIVINIS...
 No. 10...
 JOHANNES...
 1783

OLD ST. PAUL'S, FROM THE NORTH, AFTER THE DESTRUCTION OF THE SPIRE

ROUND ABOUT OLD ST. PAUL'S

having desperately wounded, and minding to have murdered, a serviceable Gentleman, named John Hawkings, Esq. ; in the High Street, near unto the Strand. Who being taken and examined, was found to hold certain Opinions erroneous, and therefore committed thither and convicted. But in the end, by persuasion, he promised to abjure his heresies ; and was, by the Commandment of the Council, removed from thence to the Tower of London."

The next day after being committed to the tower Burchet murdered his jailer, and a few days later he was hanged.

Some important information as to the Lollards' Tower is contained in the following excerpt from the *Examinations and Writings* of John Philpot, Archdeacon of Winchester, who suffered death at the stake in Smithfield in 1555 :—

"He (Bishop Bonner) followed me, calling the keeper aside, commanding to keep all men from me, and narrowly to search me (as the sequel did declare), and brought me to his privy door that goeth into the church, and commanded two of his men to accompany the keeper, and to see me placed. And afterwards I passed through Paul's up to the Lollards' Tower, and after that turned along all the west side of Pauls through the wall, and passing six or seven doors, came to my lodging through many straits : whence I called to remembrance that *strait is the way to heaven*. And it is in a tower, right on the other side of Lollards'

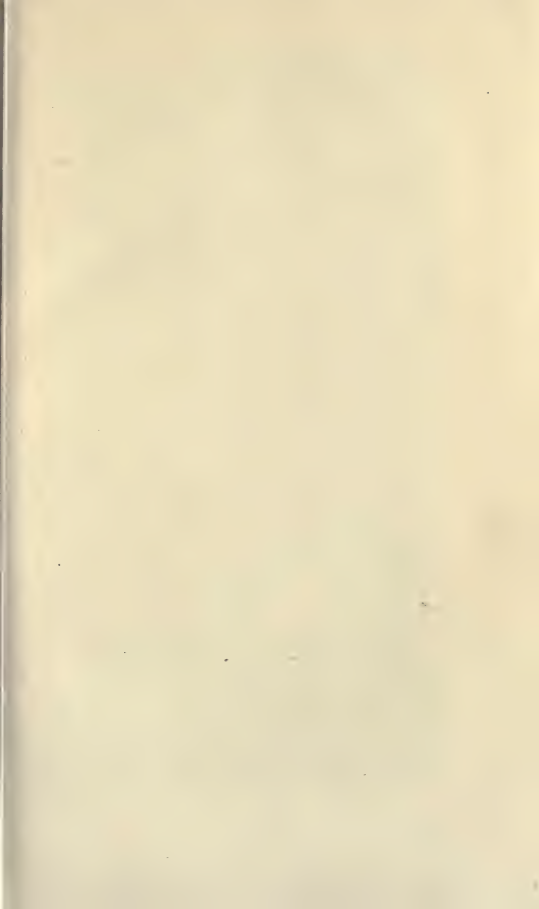
Tower, as high almost as the battlement of Pauls, eight feet of breadth, and thirteenth of length, and almost over the prison where I was before, having a window opening toward the east, by the which I may look over the tops of a great many houses, but see no man passing into them: and whose walketh in the bishop's outer gallery going to his chapel, may see my window, and me standing in the same."

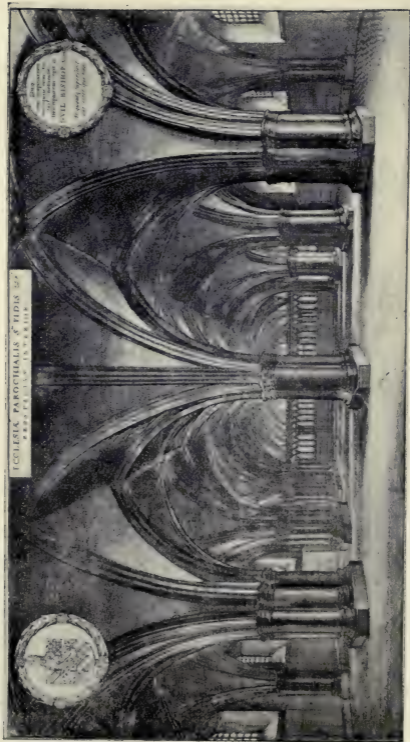
As the Rev. Canon Sparrow Simpson¹ remarks in quoting this passage, it is obvious that the northern tower as well as the southern was used as a prison; the former closely adjoining the Bishop's palace.

The pages of Fox's *Acts and Monuments* contain several particulars of persons who were incarcerated in the Lollards' prison, and they are illustrated by two different wood-cuts purporting to represent the interior of the actual dungeon. These pictures, however, must not be taken as very accurate, because one finds in other parts of the volume several cases in which the same wood-block has been made to do service as an illustration of descriptions which are quite distinct from each other, and widely separated by space.

It is doubtful, indeed, if there is any view of the Lollards' Tower still extant, although it is possible that a representation intended for it may be found in the bird's-eye views of London for which Agas and Wyngaerde were separately and independently responsible.

¹ *Chapters in the History of Old St. Paul's*, p. 119.





ECCLÉSIA PAROCHIALIS & TITULI SANCTI
FIDELIUM IN VERBIS

1854
The
Church
of
St. Faith
was
designed
by
the
late
Sir
George
Somerset
Cockerell
and
restored
by
the
late
Sir
George
Somerset
Cockerell
in
1854
under
the
superintendence
of
the
BISHOP
of
Durham
the
present
restoration
was
completed
in
1854



ST. FAITH'S CHURCH, UNDER OLD ST. PAUL'S

ROUND ABOUT OLD ST. PAUL'S

One of the prisoners in Lollards' Tower, Richard Hun by name, was found one morning dead in the prison, hanging by the neck from a beam. The affair made a great commotion, and rumour had it that the poor man had been murdered at the instigation of the Chancellor of the diocese.

One of the terrors of the Lollards' prison were the stocks in which prisoners were often fastened for many successive days. Judging from Fox's somewhat doubtful wood-cuts these stocks were made so as to hold four or six persons. Both kinds of stocks are represented, and it seems likely that there were at least two sets of stocks. There may very probably have been more, for the Bishop of London's prison was much used at times for religious persecutions and torture. It would seem that in the year 1556, if not at other times, the ordinary apartment used as prisons were overcrowded, and some of the prisoners had to be incarcerated in the Bishop's coal-house, at the back of the palace in Paternoster Row.

St. Faith's Church.—This was an extremely beautiful church built under the choir of the cathedral. The earlier church of St. Faith had been pulled down in 1255 when the cathedral was lengthened in an eastward direction. The church was used specially by the stationers dwelling in Paternoster Row, St. Paul's Churchyard, and the adjacent streets.

The chantries belonging to the Church of St. Faith were as follows: The first was founded

in 1350 by the Dean and Chapter of St. Paul's, upon their reception of a sum of money from the executors of William de Everdon, formerly Dean of St. Paul's, for two chaplains to celebrate Mass daily at the altar of St. Radegund, before which his body lay interred, for the soul of the said William; as also for the soul of Ralph de Doungon; the revenue of which being afterwards deemed too little for the support of them both, they were reduced to one.

The next was the chantry of Alan de Hothom, who in 1352 bequeathed all his lands lying within the city of London to find two priests to sing masses for his soul, and for the souls of his parents and benefactors and all the faithful deceased, at the altar of St. Sebastian, the martyr, where his body was buried. Each priest was to receive for his salary one hundred shillings per annum.

The third chantry, founded by William Say in 1498, was for one priest to perform divine service in a certain chapel within the undercroft (or crypt of the cathedral). The anniversary of the founder's death, 23rd November, was to be kept for ever.

The fourth chantry was founded by William Vale, citizen and cutler of London, in 1526, for one priest.

The following is an alphabetical list of those who were commemorated by monuments in the parish church of St. Faith, in St. Paul's Churchyard:—

John and Francis Astley, sons of Sir John

ROUND ABOUT OLD ST. PAUL'S

Astley, of Allington Castle, Kent, Master of the Revels and a Gentleman of the Privy Chamber in Ordinary to Charles the I.

William Babbam and Ales Dutton hys wyef,
Anno Domini 1577.

See here the certiene end of every mortall one,
Beholde to daye alive, to morrow deade and gone :
Lyve well, so endless lyfe by death ye shall obtayne,
Naught lose the good by deathe, sythe lyfe thereby they
gayne."

John Brewster.

John Cawood, Citizen and Stationer, and
Printer to Queen Elizabeth, died 1572.

David Clapham, Gentleman, one of the
"Proctoures of the Arches," died 1551.

Francis Coldock, twice Master of the Com-
pany of Stationers, died 1602.

Thomas Dockwray, Notary, one of the
Proctors of the Arches, Citizen and Stationer of
London, died 1559.

Elizabeth Freeman, wife of Robert Freeman,
Citizen and Leatherseller of London, died 1632.

Heer quiet I lie in darke and silent Toombe,
Till Christ me call to life from Earth's dead woombe.

Robert Freeman, Esquier, Citizen and
Leatherseller of London, died 1643.

John Good.

Roger Huntte, "late Procurator of the
Arches, and Registre of the pryncipall Cowrte
of th' ammyraltie of England," died 1558.

ST. PAUL'S CATHEDRAL

Thomas Iles, notary public.

Richard Ironside, died 1627.

Robert Johnson.

“Of your Charité pray for the sowles of Robert Johnson, late one of the Proctors of the Arches, and Alyce his wyf, who lyeth bothe buried under this stone : which Robert endyd this lyfe the xx day of November, Anno Domini 1558. And the said Alyce endyd hir lyfe the xvi day of April, 1555. On whose sowlles and alle Christen sowllis, our Lord have mercy.”

Margaret, “Anthony Kytson’s Wyf,” died 1567.

William Lambe.

O Lambe of God. which Sinne didst take away ;
And as a Lambe was offred up for Sinne,
Where I (poor Lambe) went from thy Flock astray,
Yet thou, good Lord, vouchsafe thy Lambe to winne
Home to thy Folde, and hold thy Lambe therein ;
That at the Day, when Lambes and Goates shall
sever,
Of thy choice Lambes, Lambe may be one for ever.

I pray you all that receive Bread and Pence
To say the Lord’s Prayer before ye go hence.

Katherine, wife of Sir Stephan Lessieur. She was third daughter of Edward Lord Nevill, Baron of Abergavenny and died 1630.

William Lyly.

Thomas Minde, Esquier, died 1576.

William Norton, Citizen and Stationer of London, and Treasurer of Christ’s Hospital, died 1593.

ROUND ABOUT OLD ST. PAUL'S

Also, his nephew, John Norton, Esquier, Stationer and sometime Alderman of this City, died 1612.

Also, Bonham Norton, Esquier, Stationer and sometime Alderman of this City, died 1635.

Peter Osburne.

Margaret Robinson, wife of Christopher Robinson, one of the Proctors of the Arches. She died 1560.

Elizabethe, dame of Lord Shandoys. She died 1559.

Lady Margaret, Countess of Shrousbury, died 1467.

John Smyth, "Doctor of Physick, and one of the Residentiaries of this Cathedrall Church of Sent Pawle," died 1539, "on whose Soule Jhesu have Mercy".

James Trussel, Citizen and Clothworker of London, died 1636.

Richard Waterson, Citizen and Stationer, died 1563.

Simon Waterson, Citizen and Stationer, died 1634.

William West.

George Whitgift, Esquier, "one of the naturall Brothers of John Whitgift, late Archbishop of Canterbury," died 1611.

Pardon Church, which was founded by Gilbert Becket, Portgrave and principal magistrate of the City in the time of King Stephen, had a

churchyard attached to it enclosed by a cloister with painted walls. This painting was of such celebrity that the place was generally known as "Pardon Church Haugh," or "Pardon Church-Yard". "It was artificially and richly painted," writes Dugdale, with "the Dance of Machabray, or the Dance of Death, commonly called the Dance of St. Paul's."

In 1549 Pardon Church and its churchyard, together with the celebrated paintings, were destroyed by order of the Protector Somerset. Tombs and monuments were ruthlessly swept away, leaving only a bare plot of ground which was afterwards converted into a garden for the petty canons. The reason assigned for the piece of outrageous destruction was that the avaricious Protector coveted the materials.

Boy Bishop.—The foolish and profane mediæval custom of electing a boy bishop was a regularly established institution at St. Paul's, as it also was in other English cathedral churches. We learn from the inventory, referred to elsewhere, that among the vestments here there was a white mitre embroidered with little flowers, and a rich pastoral staff, both intended for the use of the boy bishop. Judging from evidence in other churches, and according to the opinion of the late Dr. Sparrow Simpson, we may conclude that these formed a part merely of a full set of pontifical vestments provided for the boy.

The great festival of the boy bishop was Holy Innocent's Day, or Childermas. On the eve of

ROUND ABOUT OLD ST PAUL'S

the festival of St. Nicholas, 5th December, the children of the choir elected one of their number to fill the post of boy bishop, as well as others who were to act as his clerks. On great occasions these clerks, who attended the bishop, were vested in copes. Dr. Rock, in his *Church of our Fathers*, gives the following account of the ceremonies associated with Holy Innocents' Day : "Towards the end of evensong on St. John's Day, the boy-bishop and his clerks, arrayed in their copes and having burning tapers in their hands, and singing those words of the Apocalypse (ch. xiv), *Centum quadraginta*, walked processionally from the Choir to the Altar of the Blessed Trinity, which the boy-bishop incensed ; afterwards they all sang the anthem, and he recited the prayer commemorative of the Holy Innocents. Going back into the choir, these boys took possession of upper canons' stalls, and those dignitaries themselves had to serve in the boys' place, and carry the candles, the thurible, the book, like acolytes, thurifers, and lower clerks. Standing on high, wearing his mitre, and holding his pastoral staff in his left hand, the boy-bishop gave a solemn benediction to all present.

"The next day, the feast itself of Holy Innocents, the boy-bishop preached a sermon, which, of course, had been written for him : and one from the pen of Erasmus, *Concio de puero Iesu*, spoken by a boy of St. Paul's School, London, is still extant ; and Dean Colet, the founder of that seminary, in his statutes for it, ordained that 'all these children shall, every

ST. PAUL'S CATHEDRAL.

Childermas daye, come to Paulis church, and hear the childe bishop sermon ; and after be at the hygh masse, and each of them offer id. to the childe-bysshop, and with them the maisters and surveyors of the schole'. At evensong, bishop Nicholas and his clerks officiated as on the day before, and, until Archbishop Peckham's time, used to take some conspicuous part in the services of the church during the whole octave of Childermastide."

On the dedication festival, 25th January, the Feast of the Conversion of St. Paul, when of course special festival services were held in the church, a fat buck was received with great formality at the choir entrance by the canons, in their sacerdotal vestments, and with chaplets of flowers on their heads ; whilst the antlers of the buck were carried on a pike in procession round the edifice, with horns blowing, etc. On the buck being offered at the high altar, one shilling was paid by the dean and chapter.

On certain saints' days it was customary for the choristers of St. Paul's Cathedral to ascend the steeple to a great height, and there to chant solemn prayers and anthems. The last observance of this quaint old custom, reminding one of the May Day singing at Magdalen College, Oxford, was in the reign of Queen Mary, when "after evensong the quire of Paules began to go about the steple singing with lightes, after the olde custom".



SUGGESTED RESTORATION OF OLD ST. PAUL'S

ROUND ABOUT OLD ST. PAUL'S

There are several notices of miracles said to have been wrought in St. Paul's Cathedral at a tablet, or picture, set up by Thomas, Earl of Lancaster, who, after his execution at Pontefract, was reckoned a martyr by the populace. The tablet was removed by royal order, but replaced a few years later.

Ancient Carved Stone.—In August, 1852, there was discovered on the S. side of St. Paul's Churchyard, at a depth of about 20 feet, a very interesting stone bearing some elaborate carvings which were formerly believed to be of Danish workmanship. The carving, which represents some animal surrounded by various conventional scrolls and other ornament, is contained in a sunk panel on the flat surface of the stone which is of oblong form and resembling rather closely the general shape of a low flat head-stone. On the edge of the stone is a runic inscription reading :—

kona : let : lekia : stin : thens ; auk : tuki :

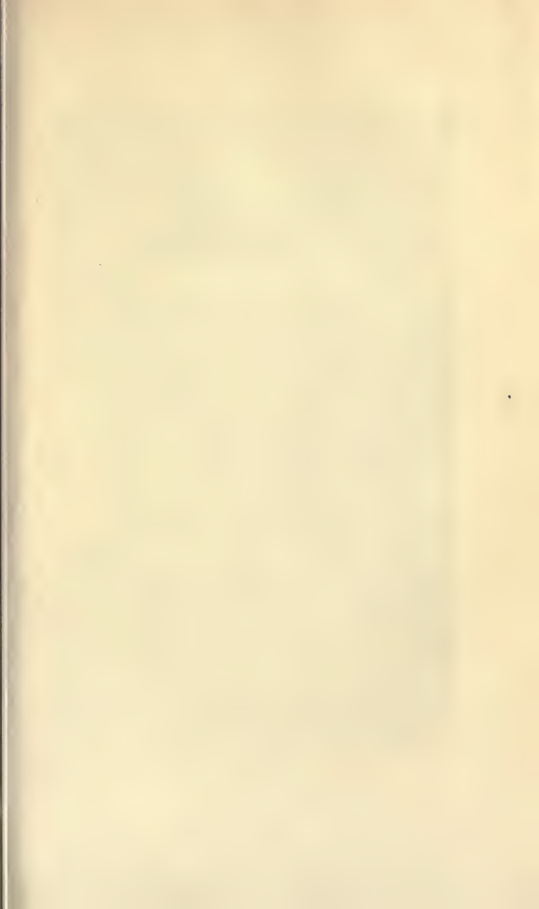
(Konal and Tuki caused this stone to be laid).

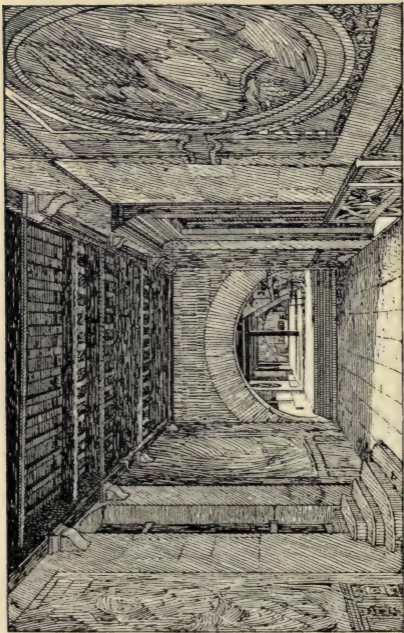
There is reason to believe that this was an eleventh-century sepulchral stone standing as a head-stone over the grave. Close by it formerly lay a larger stone, placed horizontally over the body, and this broken into two pieces has since been identified among the Anglo-Saxon objects in the British Museum. They were presented by the late Sir A. Woolaston Franks, and identified by the present Bishop of Bristol. The

original head-stone is now preserved in the Guildhall Museum, but a cast is deposited in the library of St. Paul's Cathedral.

The Bishop of Bristol (Dr. G. F. Browne), in a paper on the subject printed in *The Archaeological Journal*, vol. xlii., pp. 251-59, calls attention to the fact that though the carving on this stone has by some people been considered to be of Danish origin, there is no good ground for such a theory. Dr. Browne considers that it may very possibly be the production of a native English sculptor.

The Library.—The library of St. Paul's Cathedral contains many important manuscripts, upon which a report was drawn up some years ago by Sir H. C. Maxwell Lyte. Formerly these manuscripts were preserved in an octagonal chamber above the dean's vestry on the S. side of the cathedral, but they were afterwards removed to the library. "In making my report for this Commission," writes Sir H. C. M. Lyte, "I have given my attention chiefly to those manuscripts which throw light on the history, manners, architecture and ancient topography of the city of London, and especially to those of the twelfth century, which are valuable as giving the names of persons and places at a period of which records are so scanty. Some of them are interesting as examples of early conveyances, and these I have copied in their original language. There are many documents relating to the cathedral establishment, and to the property of the Chapter





ST. PAUL'S CATHEDRAL: GALLERY LEADING TO THE LIBRARY

ROUND ABOUT OLD ST. PAUL'S

beyond the boundaries of London, which contain matter that would be valuable for future editions of Dugdale's *History of St. Paul's*, of Newcourt's *Repertorium*, and for histories of Essex, Middlesex and other neighbouring counties."

There are twenty-five boxes, marked A, Box 1 to A, Box 25, containing deeds which relate to property in London arranged under the different parishes. Most of the deeds belonging to the reigns of Henry III., Edward I. and Edward II. have been witnessed by the Mayor and Sheriffs.

In other boxes there are miscellaneous deeds relating to advowsons, lands, and other property for the most part outside London; indulgences granted for the rebuilding or repair of portions of St. Paul's Cathedral; miscellaneous rolls; papers relating to visitations of St. Paul's Cathedral; plans, letters, accounts, wills, documents relating to chantries, books of wages and a large number of other miscellaneous papers, all of the greatest interest. It is a remarkable fact that whilst the books belonging to the Cathedral Library were nearly all destroyed by the fires of 1561 and 1666, so many of the records and deeds were saved.

Dr. Sparrow Simpson, for many years the librarian of the Cathedral Library, points out that he is able to trace only three books, technically so-called, as having formed part of the ancient library of the church.

"The first is a MS. of Avicenna. This

ST. PAUL'S CATHEDRAL

certainly belonged to the old Cathedral, as we gather from an inscription in the volume itself.

“The second is a MS. *Chronicle* of Ralph de Diceto, our illustrious Dean, the great historian, written in the large bold hand for which our *Scriptorium* was famous. This is now in Lambeth Library, to which it has strayed—when and how, I know not—but it is included in Todd's *Catalogue of the Lambeth MSS.*, printed in 1812. Bishop Stubbs describes it with loving appreciation: ‘The Lambeth MS. of Ralph de Diceto is a fine large folio MS., written on very stout vellum, in double columns, forty-four lines to the page, rubricated. . . . This MS. is no doubt an original possession of the author, and must by him have been left among the archives of his Cathedral. It was there when Edward I. examined the treasures of the Cathedral.’ It is found in the catalogue of the Library drawn up in 1458. It was, writes Bishop Stubbs, ‘no doubt transferred from St. Paul's to Lambeth soon after the Reformation. It formed a part of the archiepiscopal library, when it was removed to Cambridge during the troubles of the Commonwealth and was restored at the Restoration.’ Restored, but not to St. Paul's.

“The third is a MS. account of the miracles of the Blessed Virgin, now in the College Library at Aberdeen.”

The Cathedral Library also contains a MS. Psalter and Kalendar which probably was formerly one of the service books of the church.

ROUND ABOUT OLD ST. PAUL'S

The ancient library of St. Paul's Cathedral, mainly destroyed by the Great Fire, was rich in early texts of the Bible, liturgies, sermons and homilies, and books on philosophy and history. They comprised, also, many beautifully illuminated and richly bound volumes.

The present Library, which is arranged in the oaken cases specially designed by Sir Christopher Wren for that purpose, has been largely augmented by bequests and gifts from several benefactors. It contains an interesting collection of Paul's Cross Sermons, and also many books bearing upon and illustrative of local and topographical matters.

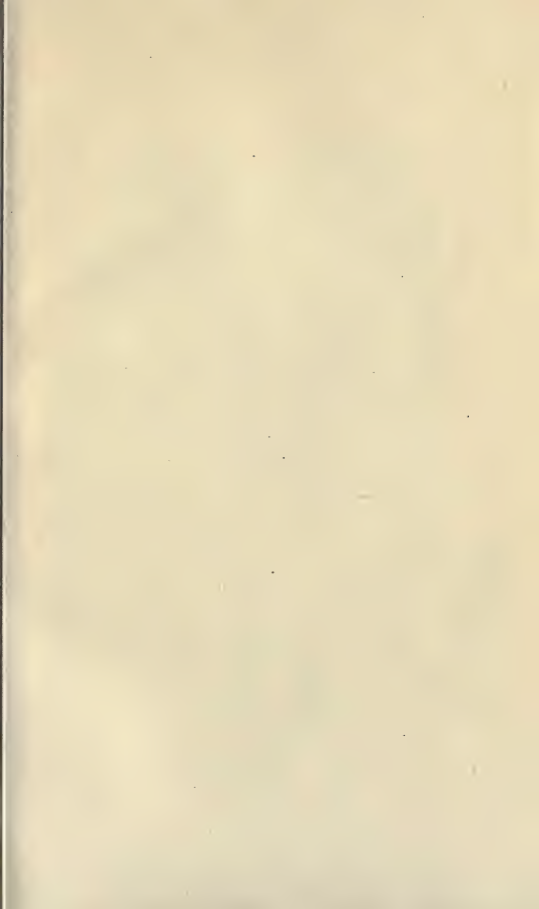
In addition to its literary treasures the Library also contains a model representing part of the western front of the cathedral. This model was once the property of Richard Jennings, the master-builder of St. Paul's. Here are also a series of casts of seals of the Bishops of London and of the Dean and Chapter; and also an ancient gravestone with Scandinavian carving found in London.

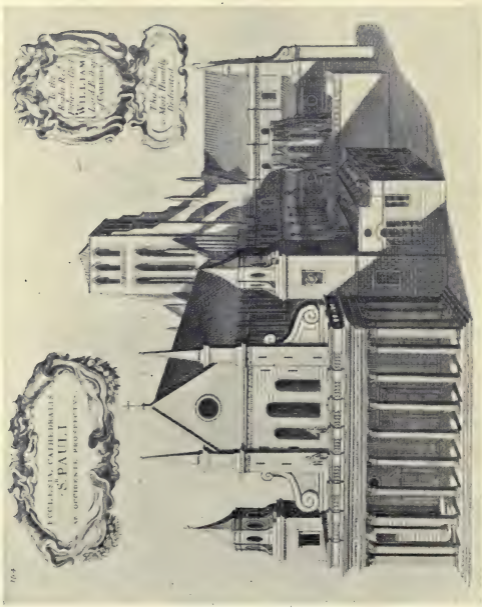
Inigo Jones's Work.—In the reign of Charles I, St. Paul's Cathedral having become somewhat ruinous, attempts were made to patch up the fabric. A sum of money was raised to pay for these repairs and the work was entrusted to Inigo Jones who refaced the cathedral inside and out, and added a classical portico at the W. end. During the Commonwealth these works were suspended, the funds were appropriated by the Commonwealth Parlia-

ment, the interior of the sacred structure is said to have been devoted to the purposes of a stable by the troops, and, what was of more immediate consequence as far as the mere building was concerned, the scaffolding which had been erected for the purpose of repairing the vaulting was pulled down and much of the old vaulting work fell as a consequence.

The work of Inigo Jones in repairing St. Paul's has been somewhat severely criticised by Horace Walpole who writes: "In the restoration of St. Paul's Inigo made two capital faults. He first renewed the sides with very bad Gothic, and then added a Roman portico, magnificent and beautiful indeed, but which had no affinity with the ancient parts that remained, and made the Gothic appear ten times heavier."

It is somewhat amusing to find such sweeping condemnation of Jones's Gothic from one whose own ideas of that style of architecture were so feeble and imperfect, but it was probably a well-merited censure. Inigo Jones had studied the debased Gothic of his day which had reached a very low level. His studies had been made chiefly in Italy a country where the spirit of Gothic architecture was utterly dead, and it may be taken as certain that his work in the Gothic style on Old St. Paul's was of a very mean and poor character. But it must be borne in mind that his object was mainly to render the cathedral as Dean Milman puts it, "secure against the weather, to face it throughout, to cut away the decayed stone, the ruined string





OLD ST. PAUL'S, FROM THE WEST, SHOWING THE PORTICO OF INICO JONES

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courses, the ornamental tracery and windows which he replaced without regard to the original design, as suited his own notions of proportion and symmetry. It showed a dull flat uniformity, instead of the old bold projections, and the venerable, time-worn aspect of the dark and cumbrous, and ill-harmonised, perhaps, but massy and imposing arches and buttresses."

The truth is simply that the Gothic style was quite out of fashion at this time and nobody understood or wished to understand it. Inigo Jones, therefore, with a sense of honesty not always found in subsequent restorers of Gothic buildings, wisely made no attempt to restore in the style but without the spirit in which the glorious old cathedral had been erected. He contented himself with the humbler task of imparting to the crumbling walls some of that soundness and strength of which they conspicuously stood in need.

The W. front, however, was another matter, and his method of dealing with it would probably be justified by many architects of the present day. It appears that this part of the cathedral church had never been completed, and some kind of dignified main front, facing the important approach of Ludgate Hill was much needed. From the existing evidence we have of this part of the work, Inigo Jones's portico must be pronounced a singularly beautiful composition, thoroughly well-proportioned and suitable to its purpose in its general

character, however much it may have differed in detail from the remainder of the building.

Some important discoveries of foundations on the S. side of the nave of St. Paul's Cathedral were made in the year 1878. It was requisite to sink a pit about 12 feet deep and in so doing the workmen came upon the foundations which were evidently remains of the old cathedral. An examination showed that the walls could not have been of Norman construction because Norman fragments had been worked up in the walls, and it soon became obvious that the foundations were those of the cloister or chapter-house.

Discovery of remains of the Chapter-house.

—An interesting account¹ of the discovery which rewarded further search was communicated to the Society of Antiquaries of London by Mr. F. C. Penrose, Surveyor to the Fabric of St. Paul's. Two buttresses of the chapter-house were found, one retaining a fine group of base-mouldings, and the S.W. and S.E. angles of the cloister were also discovered. These remains of masonry are still preserved in such a way that they can be inspected by the public but although they are clearly labelled as parts of the cloister, etc., many people still imagine that they mark the site of Paul's Cross. It may therefore be convenient at once to point out that the site of the cross, which was definitely recovered during the course of the excavations under the direction of Mr. Penrose, is close by the N.E. angle of the choir of the present

¹ *Archæologia*, vol. xlvii.

ROUND ABOUT OLD ST. PAUL'S

cathedral, where the form and extent of its plan are marked by an octagon on the surface of the ground (see the account of Paul's Cross, pp. 97-119).

The S. wall of the cloister was 3 feet 6 inches, "and at the termination of the transept wall was the base of a flat pilaster in Portland stone—the materials generally used being either Caen stone or Purbeck marble—that is for finished work. This Portland stone pilaster was evidently some of Inigo Jones's work, shown in Hollar's engravings" (Penrose).

Execution of Sir Everard Digby.—The execution of Sir Everard Digby at the W. end of St. Paul's Cathedral, in 1606, is thus described in Jesse's *London* (vol. iii., pp. 171-73):—

One of the most remarkable scenes which this spot has witnessed was the execution, on January 30, 1606, of the once gay and gallant Sir Everard Digby, reputed to be the handsomest man of his day. Three of his fellow-conspirators in the famous Gunpowder Plot suffered at the same time with him, namely, the notorious Robert Winter, John Grant, and Thomas Bates. The place of their execution was at the west end of St. Paul's Cathedral, apparently nearly on the spot where the statue of Queen Anne now stands. Sir Everard, Winter, and Bates died admitting the justice of their sentence, but Grant was stubborn to the last. Sir Everard in particular, we are told, died penitent and sorrowful for his vile treason, and confident to be saved in the merits

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of his sweet Saviour Jesus. He prayed, kneeling, about half a quarter of an hour, often bowing his head to the ground. In the same manner they all prayed, but no voice was heard, save now and then "O Jesu, Jesu, save me and keep me!" which words they repeated many times upon the ladder.

Anthony Wood, on the authority of a most famous author, whose name, however, he omits to mention, relates the startling fact that when Sir Everard's heart was plucked from his body by the executioner, who according to custom held it up to the people exclaiming, "Here is the heart of a traitor!" Sir Everard made answer, "Thou liest!" The famous author here alluded to was apparently no other than Lord Bacon, who, moreover, proceeds to relate other facts quite as incredible. "We ourselves," he writes, "remember to have seen the heart of a man who was embowelled, according to the custom amongst us in the execution of traitors, which, being thrown into the fire, as is usual, sprung up at first six foot high, and continued leaping gradually lower and lower between seven and eight minutes, as far as our memory reaches. There is also an old and credible tradition of an ox that lowed after it was embowelled. But it is more certain that a man who suffered in the manner we have before mentioned, his entrails being taken out, and his heart almost torn away, and in the hands of the hangman, was heard to utter three or four words of a prayer."





PAUL'S CROSS

CHAPTER VIII

PAUL'S CROSS

Paul's Cross.—Perhaps there was no part of the structure of Old St. Paul's Cathedral which was so intimately associated with the lives of the common people of London as this famous preaching cross which stood a little way removed from the N.E. angle on the outside of the choir.

Dean Milman in his book on the *Annals of St. Paul's*, borrowing his ideas from Sir William Dugdale's *History*, makes the probable suggestion that Paul's Cross was originally, perhaps, like several other crosses, set up at the entrance of the churchyard to remind the passers-by to pray for the dead interred in the cemetery. It is pretty clear, however, that Paul's Cross became at an early period a recognised place for the publication of official news or orders. Stow relates that here, in the year 1259, Henry III. commanded a general assembly to be made, "where he in proper person commanded the Mayor, that on the next day following, he should cause to be sworn before the aldermen, every stripling of twelve years of

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age, or upward, to be true to the King and his heirs, Kings of England”.

In 1263 the Papal Bull was read out from this place, absolving the king from his oaths taken to observe the provisions of the Parliament of Oxford.

In earlier times, it was from Paul's Cross that William Fitz-Osbert, in the reign of Richard I., poured forth his inflammatory harangues. Here folksmote were summoned, and here, it is evident, the various royal proclamations were made.

Of the actual form of the early cross little is known. It is believed to have been a wooden erection on a stone base, with a lead-covered canopy. In 1382 it was much damaged by a tempest of lightning. Whether it was immediately repaired does not appear, but it may be assumed, perhaps, from the fact that it was struck by lightning, that it was a building of considerable altitude.

During the episcopate of Bishop Kemp, in the latter part of the fifteenth century, the old cross and pulpit were superseded by a fine stone cross and pulpit carried out in a style of such imposing grandeur that it was long reckoned one of the chief ornaments of the City of London.

This new cross, which was consecrated by Bishop Kemp, became, as Dean Milman remarks, the pulpit not only of the Cathedral ; it might also be said, as preaching became more popular, and began more and more to rule the public mind,

to have become that of the Church of England. The most distinguished ecclesiastics, especially from the Universities, were summoned to preach before the Court (for the Court sometimes attended) and the City of London. Nobles vied with each other in giving hospitality to those strangers. The Mayor and Aldermen (this was at a later period) were required to provide sweet and convenient lodgings for them, with fire, candles, and all other necessaries. Excepting the King and his retinue, who had a covered gallery, the congregation, even the Mayor and Aldermen, stood in the open air. When the weather was wet and boisterous, the sermon was delivered in a place called the Shrouds.

There is some uncertainty as to what part of the cathedral was exactly referred to by this term. Dean Milman suggests that the Shrouds really indicated the Church of St. Faith. Mr. F. C. Penrose thought they must have been the galleries formed between the buttresses on the N. side, which are shown in the perspective views, and to which access appears to have been given by the low turret staircase near the E. end.

Another and perhaps more probable explanation is that the term Shrouds was practically the same as crypt or undercroft.

Paul's Cross was used for a great variety of purposes. Sir Henry Ellis, in his annotations to Dugdale's *History*, points out that it was used, "not only for the instruction of mankind, by the doctrine of the preacher, but for every purpose political or ecclesiastical: for giving

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force to oaths ; for promulgating laws, or rather royal pleasure ; for the emission of papal bulls ; for anathematising sinners ; for benedictions ; for exposing penitents under censure of the church ; for recantations ; for the private ends of the ambitious ; and for the defaming of those who had incurred the displeasure of crowned heads."

A few of the many important public events which occurred at Paul's Cross are here noted.

1259. Henry III., Richard King of Almayne, and Boniface, at that time the Archbishop of Canterbury, received William Fitz-Richard the Mayor, and the Aldermen of London, who did fealty, "when," in the quaint language of Fabyan, "the kyng commandyd unto the mayor that every strypelinge of the age of xii. yeares and above, should before his aldremen be sworne, the day followyng, to be trewe to the kyng, and to his heyres kings of Englande, and that the gatis of the cytie were kepte with armyd men, as before by the Kyng of Romayns was devysyd."

1262. Papal bull, absolving King Henry III., from the oath he took to observe the provisions of the Parliament at Oxford, was read at Paul's Cross. At the same place in June, the same year Henry III. took his leave of the citizens of London prior to his departure for France.

1269. Papal bull read at Paul's Cross in the presence of nine bishops. The bull confirmed the charters and liberties of England, and sentence of excommunication was threatened against any transgression of them.

1285. Paul's Cross was first used as a preaching place.

1299. Here Ralph de Baldock, Dean of St. Paul's, publicly cursed all those who had searched, or consented to the digging for treasure within the Church of St. Martin-le-Grand.

1311. Edward II. received the homage of the earls, who promised to maintain the honour of the crown.

1354. The Bishop of London, who was in the habit of lending sums of money to the citizens on pledges, caused the preacher at Paul's Cross to give public notice that after fourteen days the pledges would be sold if they were not redeemed in the meanwhile.

1382. Paul's Cross was damaged by a great storm.

1397-8. The statutes and ordinances of the Parliament, begun at Westminster and ended at Shrewsbury, were confirmed by the Pope, and the fact was published at Paul's Cross.

1417. "The Lord Strange and Sir John Trussel were excommunicated here, for an affray which they had led, attended with blood-shed, in the church of St. Dunstan in the East" (*Stow's Annals*).

1429. Two heretics abjured, and a third was conveyed to prison.

1440. Proclamation made at Paul's Cross of the submission of Paleologus, Emperor of Constantinople, to the faith of the Romish faith.

1441. Roger Boltyngbroke, a wizard, ap-

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peared at Paul's Cross, and after the sermon abjured all things pertaining to necromancy.

1449. Bishop Kemp rebuilt Paul's Cross.

1457. "Master Reginald Pecocke, Bishop of Chichester, a secular Doctor of Divinity, that had laboured many years to translate the holy Scripture into English was accused to have past (passed) the bonds (bounds) of divinity, and of Christian belief in certain articles of the which he was convict before the Archbishop of Canterbury and other Bishops and Clerks, and after, utterly abjured, revoked, and renounced those articles at Paul's Cross, in his mother tongue" (Stow).

1465. A man named Harry Parker preached a sermon at Paul's Cross in which he showed that priests ought not to acquire property, but live on alms. This led to a heated controversy during which further sermons on the subject were preached at Paul's Cross.

1469. A papal bull was read from Paul's Cross cursing those "Cordyners" who made "long pykys passing ij. yenches in lengthe," and ordering that no "Cordyner" should sell any shoes upon Sunday, upon pain of cursing.

1483. In this year Jane Shore was put to open penance at Paul's Cross, "goynge before a crosse on Sondaye at procession with a taper in her hande: in the which she went in countenance and pace so womanly, and albeit she was out of al her araye, savyng her kyrtell onelye, yet wente she so fayre and lovely, and namelye when the wondryng of the people cast a comelye

rud in her chekes, of the whiche she before had most mysse, that her great shame wanne her muche prayse amongst them that were more amorous of her bodye than curyous of her soule: and many good folke that hated her lyvyng, and wer glad to see synne corrected, yet pitied they more her penaunce than rejoyced at it, when they consydred that the protectour dyd it more of a corrupt mynde than any vertuous affection."

In the same year a sermon was preached from the Cross by Dr. Shaw in which a daring attempt was made to prove the justness of the Duke of Gloucester's claim to the throne. He used violent language, saying that bastard ships should never take deep root, and indicating to his hearers, by the Duke's orders, "that neyther King Edward himself, nor the Duke of Clarence, were lawfully begotten, nor were not the very children of the Duke of York. . . . And also that Dame Elizabeth Lucy was verily the wife of King Edward, and so the Prince, and all his children bastards. . . ."

1496. In this year, writes Stow, "numerous Lollards performed their penance at this Cross with faggots": and in 1499, on the twenty-third of July, being Sunday, twelve heretics here "shryned with fagottes".

1502. In this year the marriage between James IV., of Scotland, and Margaret, daughter of Henry VII., was announced from Paul's Cross.

Also in the same year "upon the first Sunday

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of Lent, was solemnly accursed at Poules Crosse with bel and candell Syr Edmond de la Pool (Duke of Suffolk), Syr Robert Curson, and other, and all that then ayded agayn the kyng" (Fabian's *Chronicle*). The bull for this had been previously shown on the Sunday before St. Simon and St. Jude.

1520. Henry Standish, afterwards Bishop of St. Asaph preached a sermon here in which he made a violent attack on Erasmus and the translation of the New Testament into the English language.

1521. John Fisher, Bishop of Rochester, preached a sermon against Martin Luther on the occasion of the reading of a papal bull. Many of Luther's books were publicly burnt in the churchyard on the occasion.

1528. John Hig did penance and made public abjuration of heresy.

1530. Three copies of Tyndale's translation of the New Testament were burnt publicly in the presence of Cardinal Wolsey. The sermon was preached by John Fisher, Bishop of Rochester.

1531. The reading of thirty books in English was publicly prohibited by the Bishop of London.

In 1532 Cranmer offered to dispute with Henry Gold, Rector of St. Mary Aldermary, at Paul's Cross.

James Baynham, barrister of the Middle Temple stood at the Cross with a lighted taper in his hand, and a bundle of faggots upon his

shoulder, in token of recantation of Protestant errors. He afterwards professed Protestantism at St. Augustine's Church. He was subsequently imprisoned, scourged, and finally burnt at Smithfield on 30th April, 1532.

1533. In this year the following appears among the propositions for the King's Council: "Therefore that order be taken that such as shall preach at Paul's Cross from henceforth, shall continually from Sunday to Sunday preach there, and also teach and declare to the people, that he that now calleth himself Pope, ne any of his predecessors, is and were but only the Bishops of Rome, and hath no more authority and jurisdiction by God's laws within this realm than any other foreign bishop hath; which is nothing at all: and that such authority as he has claimed heretofore, hath been only by usurpation and sufferance of Princes of this realm. And that the Bishop of London may be bound to suffer none others to preach at St. Paul's Cross, as he will answer, but such as will preach and set forth the same."

In 1534 a sermon was preached here in the king's cause, "against Queen Katherine".

In 1534 also, the Council sent to "my Lord of London to order the Preacher not to pray for the Pope, at Paul's Cross". Also it ordered "commandment to be given to the Lord Mayor and others in the City of London, that they shall liberally speak at their boards and teach their servants that the Pope is only Bishop of Rome, and has no jurisdiction

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here. Also that the nobility should bruit the same."

The year 1534 was notable also as having witnessed the public degradation of Elizabeth Barton, the Maid of Kent, and her chief accomplices on a high scaffold erected close by Paul's Cross. She was accompanied by two observants, Hugh Riche and Richard Risby; two monks, Edward Bocking and John Dering of Canterbury; two secular priests, Richard Master, parson of Aldington, and Henry Gold, parson of St. Mary Aldermary. The sermon at Paul's Cross on this occasion was preached by John Salcott, alias Capon, Bishop of Bangor. The same species of penance or public degradation was imposed soon after at Canterbury when the culprits were exhibited on a scaffold erected in the churchyard of the monastery of the Holy Trinity.

All the offenders were hanged at Tyburn on the 20th April following.

In 1537, it is recorded, "Sir Thomas Newman, priest, bore a faggot for singing Mass with good ale".

In 1538 a strange spectacle was to be seen at Paul's Cross. In the quaint language of Stow (*Annals*) we read: "The 24th of February, being Sunday, the Rood of Boxeley in Kent, called the Rood of Grace, made with divers vices, to moove the eyes and lips was shewed at Pawles Crosse by the Preacher, which was the Bishop of Rochester, and there it was broken and plucked to pieces".

In 1539 Thomas Cromwell directed the Bishop of London that in future preachers at Paul's Cross were not to pray for the Pope.

In Lent, 1540, Gardiner, Bishop of Winchester, preached in support of six articles of a particular statute enjoining the real Presence in the Eucharist, the expediency of private masses, auricular confession, etc. ; and on the following Sunday a convert to Lutheran principles, named Barnes, preached a reply to the Bishop. Barnes was ultimately burnt for heresy.

In 1547 Latimer preached at Paul's Cross on three successive Sundays.

From this time onward, for some years, Paul's Cross was frequently occupied by preachers who took a very prominent part in the religious controversies of the time. Ridley, Latimer, Gardiner, Bonner, Miles Coverdale, and many other names occur.

A rather curious event transpired at the Cross in 1549. "Sir" Stephen, a priest of St. Katherine's, Christ Church, preached in condemnation of the May-pole. He said that the May-pole which lay on hooks at Shaft Alley, over the door, was made an idol by naming the Church of St. Andrew "Undershaft". The shaft had rested on the hook thirty-two years, but after the sermon it was taken down, and every man sawed off a portion equal to the width of his house.

"In 1554," according to Strype's *Ecclesiastical Memorials*, "Harpfield, the Bishop of London's chaplain, was put up to preach at Paul's Cross,

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July 29 being the next Sunday after the wedding-day. And he prayed in his beads for the king and queen."

In the same year, on 2nd of December, according to Stow's *Annals*, "Cardinall Pole came from Lambeth by water, and landed at Paul's Wharffe, and from thence to Paules Church, with a cross, two pillars, and two pollaxes of silver borne before him. Hee was there received by the Lord Chancellor, with procession, where he tarried till the king came from Westminster by land, at eleven of the clock, and then the Lord Chancellor entered Paules Cross, and preached a sermon . . . in which he declared that the king and queen had restored the pope to his supremacie, and the three estates assembled in the parliament, representing the whole body of the realme, had submitted themselves to the same."

The following curious form of penance for breaking the observance of Lent was performed at Paul's Cross in 1555, "on the 8th day of March, while a doctor preached at the Cross, a man did penance for transgressing Lent, holding two pigs ready drest, whereof one was upon his head, having bought them to sell" (Strype).

In 1595 there was a great thanksgiving for the long and happy reign of Queen Elizabeth. On 17th November, the anniversary of her accession, Dr. Fletcher, Bishop of London, preached, and the preaching cross was enclosed with a new wall of brick, and was painted and repaired for the occasion.

The next event which may be mentioned occurred in the reign of James I.

Reference has already been made in these pages to the curious old diptych with pictures of St. Paul's Cathedral in the possession of the Society of Antiquaries of London. One of those three pictures is of peculiar value for the present purpose inasmuch as it gives a vivid, and in a way realistic representation of Paul's Cross and its surroundings in the year 1620. There are certain features in the picture which are obviously inaccurate. The view, which is taken from the N.W. of the cathedral is, for example, made to include the great E. window of the choir, by, as Sir George Scharf remarked, "an unwarrantable straining of the laws of perspective". Again, the nave and choir are improperly made to appear shorter than the N. and S. transepts. But with regard to the cross itself, which forms the chief object in the foreground, the details are represented in a manner, and with a completeness which suggest accuracy.

The representation of the actual Cross is probably the best in existence, and has furnished the data upon which artists have largely depended in the various attempts to reconstruct the great historical scenes which took place long ago at Paul's Cross. The pulpit proper was covered by a rather gracefully shaped roof of timber covered with lead and bearing representations of the arms of Bishop Kempe at various points. Above the roof, and indeed rising out of it was a large and slightly ornamental cross. The

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brick work enclosing the Cross, mentioned as having been erected in 1595, is clearly shown in the picture.

It will thus be seen that the picture furnishes some very valuable and curious evidence as to the preaching-cross and also as to the audiences which used to assemble round it. The scene represented is the bishop preaching to a congregation including King James I. and his court. James sits in the upper seat of a projecting bay in a wooden gallery evidently erected for the purpose. He wears a broad-rimmed hat with feather, over which is a small regal crown ; also ruff round the neck, plum-coloured tunic or vest, and a scarlet mantle or gown lined with ermine. The face, it may be remarked, is a careful piece of work and renders the general character of the features perfectly. In a lower gallery sit the Lord Mayor of London, the civic authorities, and judges. The audience is mixed, but consists mainly of gentlemen wearing the characteristic dress of the time with high-crowned, broad-rimmed hats, and ruffs round the neck. Most are seated in chairs and all seem to be following the words of the preacher with close attention. It is a wonderfully vivid and interesting peep into the life of the old City of London three centuries ago, before the Great Fire had swept away the charming quaintness of the streets and lanes, and turned the great church, which fills up the back of the picture, into a mass of crumbling ashes and rubbish.

It is probable that the particular scene depicted on this panel was that of John King, Bishop of London, preaching on Mid-Lent Sunday (26th March, 1620) when it is known that the king was present. The painting is said to have been made for Henry Farley, an odd busy-body who, early in the seventeenth century, greatly exerted himself with a view of having such repairs carried out at St. Paul's Cathedral as would make good the damage done by the fire which took place in 1561.

There seems to be an idea that this sermon on 26th March, 1620, was the last preached from Paul's Cross; but this cannot have been the fact, because Charles I. attended in state in 1630 to hear a sermon there, and in 1631 Laud preached a sermon there also. Preaching actually ceased at the cross in 1633, and from that date onward the sermons were delivered in the cathedral.

One, Thomas Chapman, by his will, gave a legacy of twelve pence weekly, to be paid by the parish of St. Pancras, Soper Lane, every Sunday morning for ever, to some fit person to keep clean and decent the preaching-place of Paul's Cross. In 1635 the vergers of St. Paul's petitioned the Dean of the Arches for the payment of this weekly sum to themselves upon whom the work of cleaning the preaching-place within the cathedral church had fallen. It appears from the petition that "the legacies and gifts have been paid to those who preached within".

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The date of the demolition of Paul's Cross is stated by Dugdale to have been 1643, but the late Canon Sparrow Simpson has produced evidence which clearly proves that it was pulled down before 1641, and probably before 1635. In the charge books of the cathedral there is an entry under June, 1635, which shows that labourers were employed in carrying away "the lead, timber, &c., that was pull'd downe of the roomes where the Prebends of the Church, the Doctors of the Law, and the Parishioners of St. Ffaith's did sett to heare sermons at St. Paul's Crosse". Succeeding entries in the same volume render it highly probable that the cross had previously been taken down, and that preparations were being made for its re-erection.

The Great Fire probably destroyed any other traces which may then have been remaining of this extremely interesting old preaching-cross. The foundations alone have remained. These were discovered by the late Mr. C. F. Penrose, the surveyor to the cathedral, in the year 1879, and they are now indicated by an octagonal outline of stones on the ground-level close to the N.E. corner of the present cathedral church.

An interesting section of Dugdale's *History of St. Paul's* (second edition) is that headed "Ceremonials at, and processions to St. Paul's Church" in which are given extracts from Stow's *Annals*, etc. The first great occasion described is the marriage of Prince Arthur, eldest son of Henry VII. at St. Paul's, in 1507. Stow, in describing the procession to the

church, says, "The great conduct in Cheape ran with Gascoine wine, and was furnished with musicke. . . . At Pauls Gate was the sixth pageant, by which the Princess rode through Paule's Church Yard unto the Bishop of Londons palace, where she and her people were lodged. Now within the Church of St. Paul, to wit, from the West gate of it unto the uppermost greese or step at the going in of the quier, was made a pace of timber and boords to go upon, from the said West doore unto the forenamed greese, of the height of 6 foote from the ground, or more: and for a nenst the place where the commissaries court is kept within the said Church, was ordeined a standing, like unto a mountaine with steps on every side, which was covered over with red wusted, and in likewise was all the railes: againste which mountaine upon the North side, within the foresaid place of the Commissaries Court, was ordeined a standing for the King, and such other as liked him to have: and on the South side almost, for against the Kings standing was ordeined a scaffold, where upon stood the Maior and his brethren. Then upon the 14th of November being Sunday (1507), upon the above named mountaine, was Prince Arthur about the age of 15 yeeres, and the Lady Katharine about the age of 18 yeeres, both clad in white sattine, married by the Archbishop of Canterbury, assisted by 19 bishops and abbots mitered. And the King, the Queene, the Kings mother, stood in the place aforenamed,

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where they heard and beheld the solemnization, which being finished, the said archbishop and bishops took their way from the mountaine, upon the said place covered under foot with blew rey cloth unto the quier, and so to the high altar, whom followed the spouse and spouses, the Lady Cicile, sister to the Queene, bearing her train: after her followed a hundred Ladies and gentlewomen, in right costly apparell, then the Maior in a gowne of crimson velvet, and his brethren in scarlet, with the sword born before the Maior, and sate in the quier the masse while. . . . The masse being finished, the princesse was led by Henry Duke of Yorke, and a Legate of Spain, by the foresaid pace into the palace, going before her men of honor to the number of 160, with gentlemen and other. Then came unto the Maior, Sir Richard Crofts, steward of the princes house, which brought him and his brethren the aldermen into the great hall, and at a table upon the west side of the hall caused them to be set to dinner, where honorably were they served with 12 dishes to a messe at the first course, 15 the second course, and 18 dishes the third course. In this hall was a cupboard of five stages height, being triangled, the which was set with plate valued £1200 the which was never moved at that day: and in the utter chamber where the Princesse dined, was a cupboard of gold plate, garnished with stone and pearle valued above £20,000 pound. The Tuesday following the King and Queene, being all this

season at Bainards Castle, came into Pawles, and heard there masse, and then accompanied with many nobles went into the palace."

The following vivid picture of the reading of the Pope's sentence against Luther at Paul's Cross is taken from one of the Cottonian manuscripts in the British Museum:—

"The 12 daye of Maye (1521) . . . the Lord Thomas Wolcey, by the grace of God Legate de latere, Car^{ll}. of saint Cecely and Archbishop of Yorke, came unto Saint Paules church of London with the moste parte of the Bishops of the realme, where hee was received with procession and sensed by Mr. Richard Pace then beinge Deane of the said Church. After which ceremonies done there were four Doctors that bare a Canope of cloth of gold over him, goinge to the highe Altar where hee made his oblacōn, which done, he proceeded forth as above said to the Crosse in Paule's Church yeard, where was ordeined a scaffold for the same cause, and hee sittinge under his cloth of estate which was ordeined for him, his two crosses on every side of him; on his right hand, sittinge on the place where he set his feete, the Popes Embassador, and nexte him the archbyshop of Canterbury; on his left hand the Emperors Embassador, and nexte him the Byshop of Duresme; and all the other Byshops with other noble Prelates sate on twoe formes oute right forthe: and ther the Byshop of Rochester made a Sermon, by the consentinge of the whole clergie of England, by

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the commandement of the Pope, against Martinus Eluthereus and all his workes, because he erred sore and spake against the holy rithe, and denounced them accursed which kept anie of his bookes. And there were manie burned in the said church yeard of his said bookes, during the sermon. Which ended my Lord Cardinall went home to dinner, with all the other Prælates."

The following account of "the Cominge and Receavinge of the Lord Cardinall into Powles for the Escapinge of Pope Clement the 7th," 1527, is taken from one of the Cotton manuscripts (*Vitellius*, B. x., fol. 6).

"The fifth Daye of Januarie beeinge Sundaye and Twelwe Even, in the yeare of our Lord 1527, and the 19th year of our Sovereigne King Henry the 8th. The Lord Thomas Wolcey Cardinall of Yorke, &c. landed between 8 of the clocke and nine in the morninge at the Black Friers at London, with a greate companie of noblemen and gentlemen, wher mett him the Embassadors of the Pope, of the Emperours, the French kings, of Venice, of Florence, and Milan, and soe proceeded on horsebacke unto Paules Church dore, where they alight, and ther the Officers of Armes longinge to the King gave their attendance, and at his alightinge put on their Coates of Armes; and ther was alsoe 4 of the Doctours Prebendaries of the said Paules, in Coppes and grey Amys, which bare a rich Canope over him of clothe of gold; and soe the Lord Cardinall proceeding, having the Emperors Embassador

on his right hand and the Frenche Kings on his left hand, untill he came to the Arches, where was prepared a bancke with guyshons and carpets where the said Lord kneeled; and there met him in Pontificalibus the Byshop of London, the Byshop of St. Asse which sensyd him, and the Byshop of Lincoln, the Byshop of Bath, the Byshop of Llandaffe, the Lord Prior of Westminster, the Prior of St. Saviours, the Abbotts of Stratford and of Tower Hill, the Priors of Christchurch, of St. Mary Spittell with to the some of xvj myters. And soe the procession of the whole quire proceeded forth, havinge the Embassadors with him as afore, up to the quire and soe to the highe Altare, where his oblacion done he with [drew] him into his trauers, and duringe that the house was a singinge he was vested in Pontificalibus, and then he with all the other prelates, the quyre of Paules, and his owne quyre, with his sute of rich Copes, went in procession within the said Church the Officers of Armes about him, and next after him the Embassadors and Mayor of London, and the other estates and gentlemen with the Aldermen of the cittie. The procession done, the Masse of the Trinitie was begonne, songen by the Byshop of London, the Prior of St. Mary Spittell the gospellar, and the Prior of Christ Church pistoler; the Masse done, the Lord Cardinall with the other Prelates went into the Quayre dore where Doctor Capon declared the calamities, miseries, and opprobious deeds and workes, with the great

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sufferances that our mother the hollie church hath suffered not aloneliè by the Lutheran secte, which was like to have sortyd to an ungracious effecte, but alsoe nowe of late of the great unhappie delinges of the painims and violators of our Christian faythe, the men of warre belonging to the Emperor in the sorrowfull destruction of Rome, where they like miscreants nothing regardinge nether God nor Shame, violentlie toke and by force imprisoned our holie father the Pope which nowe of late by the helpe of our Lord God, w^{ch} see his Church in perdition, did relieve it againe. In soe much that our said hollie father is escaped their hands. Wherefore the Lord Legates Grace by the King's commandement hath here caused as this daye this noble assemblie to be had, thro the intent that lands, praisings and congratulations might be given by all trewe Christien people unto Allmightie God and the whole companie of heaven. And thus doinge the Lord Cardinall did give his benediction to all the people ; which Dr. Capon did say much more than I can rehearse ; and this done, the said lords returned to the Aulter where the Lord Cardinall began Te Deum, the which was solemnlie songen with the Kings trumpetts and shalmes, as well English men as Venetians, which done every man repaired home, and the Lord Legate Cardinall went to his Palace to dinner and the Embassadors with him."

In a manuscript in the Colledge of Arms (W. Y. fol. 203) there is preserved a table showing the order and precedence of those who attended

PAUL'S CROSS

Queen Elizabeth in her state procession "to Paules Church in A^d 1588 from Somersett House".

In the same manuscript (fol. 251) is another table showing the procession on the occasion of "The King's Majesty's Proceeding to Paul's Church, 26 Martii, 1620".

Queen Anne on 12th November, 1702, proceeded in state for a solemn thanksgiving in St. Paul's Cathedral for "the glorious current of success of her Majesties Forces, and those of her Allies, under the command of the Right Hon. John Earl of Marlborough &c."

Queen Anne made several state visits to St. Paul's. In 1704 she went to return thanks for "the glorious victory over the French and Bavarian forces at Blenheim"; in 1705, for a victory over the French; in 1706 for the "glorious victory in Brabant"; again in 1706 for great and wonderful military successes; in 1707 for the happy union of the kingdoms of England and Scotland; and in 1708 for the victory over the French at Audenarde.

There was a state procession to St. Paul's on the occasion of the accession of George I.; and on 23rd April, 1789, there was another for thanksgiving for the recovery from illness of George III. On 19th December, 1797, the king and royal family attended a service at St. Paul's as an act of thanksgiving for naval victories. In January, 1806, the great public funeral of Lord Nelson took place; and on 9th July, 1814, the Prince Regent went in state to St. Paul's. (See Appendix III.)

CHAPTER IX

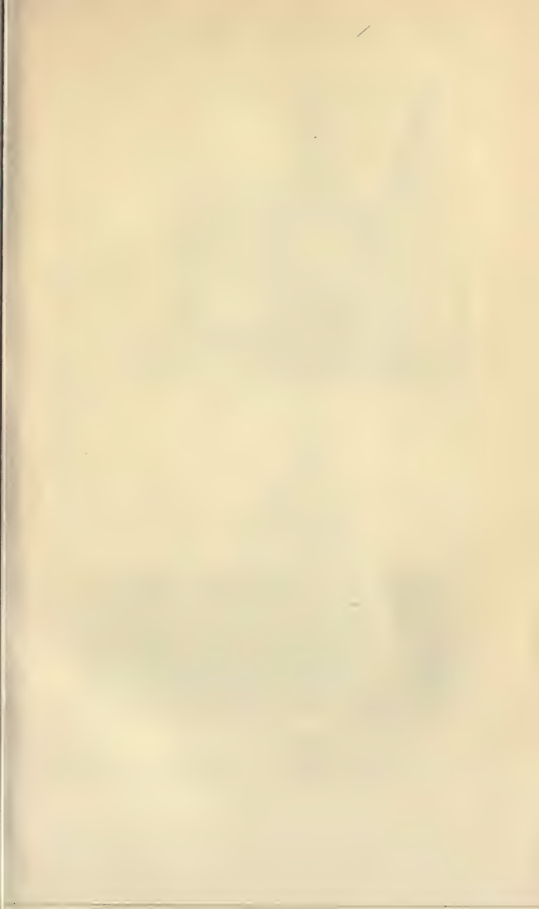
WREN'S ST. PAUL'S

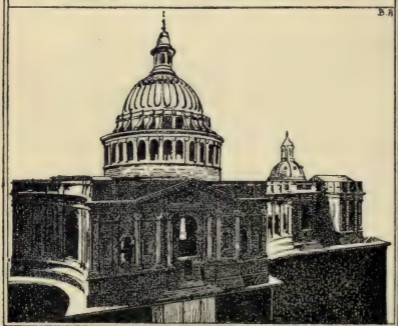
THE existing church differs from all other English cathedrals, except the quite modern examples like Truro, etc., in possessing scarcely a trace of the former edifices which have stood upon the site. The Great Fire of London did not utterly consume the whole cathedral, it is true, but the damage it did was so great that nothing short of an entirely new structure would meet the necessities of the case.

The diaries of Evelyn and Pepys contain a good deal of interesting information as to the circumstances under which Old St. Paul's perished in the Great Fire of London. Indeed it would be impossible to find a more graphic account of the terrible catastrophe than is to be gleaned from those two series of daily notes, made by keenly intelligent and sympathetic observers.

A few days before the Great Fire, Evelyn, writing under the date of 27th August, 1666, says :—

“I went to St. Paule's Church where with Dr. Wren, Mr. Prat, Mr. May, Mr. Thos Chichley, Mr. Slingsby, the Bishop of London,





TWO VIEWS OF A MODEL OF WREN'S FIRST DESIGN FOR
ST. PAUL'S CATHEDRAL

the Deane of St. Paule's, and several expert workmen, we went about to survey the generall decaye of that ancient and venerable church, and to set downe in writing the particulars of what was fit to be don, with the charge thereof, giving our opinion from article to article. Finding the maine building to recede outwards, it was the opinion of Mr. Chichley and Mr. Prat that it had ben so built *ab origine* for an effect in perspective, in regard of the height; but I was, with Dr. Wren, quite of another judgment, and so we entered it; we plumb'd the uprights in severall places. When we came to the steeple, it was deliberated whether it were not well to repaire it onely on its old foundation, with reservation to the 4 pillars; this Mr. Chichley and Mr. Prat were also for, but we totally rejected it, and persisted that it requir'd a new foundation, not onely in regard of the necessitie, but for that the shape of what stood was very meane, and we had a mind to build it with a noble cupola, a forme of church-building not as yet known in England, but of wonderfull grace; for this purpose we offer'd to bring in a plan and estimate, which, after much contest, was at last assented to, and that we should nominate a Committee of able workmen to examine the present foundation. This concluded, we drew all up in writing, and so went with my Lord Bishop to the Deanes."

Under the date of Sunday, 2nd September, 1666, both Pepys and Evelyn note in their diaries the outbreak of the Great Fire, but the

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account by Pepys is, as one might expect, by far the more precise and curious.

He was awakened at 3 o'clock on Sunday morning, his maids who were sitting up late having observed a great fire in the City. "So I arose," he writes, "and slipped on my nightgown, and went to her (Jane's) window; and thought it to be on the back-side of Markelane at the farthest, but being unused to such fires as followed, I thought it far enough off; and so back to bed again, and to sleep."

Later, on the same day, Pepys went from his house in Seething Lane "to Paul's, and there walked along Watling Street, as well as I could, every creature coming away loaded with goods to save, and here and there sick people carried away in beds".

The next glimpse of St. Paul's at this terrible time is in Evelyn's Diary under the date of 4th September: "The burning still rages, and it was now gotten as far as the Inner Temple; all Fleet Streete, the old Bailey, Ludgate Hill, Warwick Lane, Newgate, Paul's Chaine, Watling Streete, now flaming, and most of it reduc'd to ashes; the stones of Paules flew like granados, the mealting lead running downe the streetes in a streame, and the very pavements glowing with fiery rednesse, so as no horse nor man was able to tread on them, and the demolition had stopp'd all the passages, so that no help could be applied".

On the 7th September, Evelyn made a tour on foot round certain parts of the City in order

to see what damage had been and was being done. "At my return," he writes, "I was infinitely concern'd to find that goodly Church St. Pauls now a sad ruine, and that beautiful portico (for structure comparable to anything in Europe, as not long before repair'd by the late King) now rent in pieces, flakes of vast stone split asunder, and nothing remaining intire but the inscription in the architrave, shewing by whom it was built, which had not one letter of it defac'd.

"It was astonishing to see what immense stones the heate had in a manner calcin'd, so that all the ornaments, columnes, freezes, capitals, and projectures of massie Portland stone flew off, even to the very rooffe, where a sheet of lead covering a great space (no lesse than 6 akers by measure) was totally mealted; the ruines of the vaulted rooffe falling broke into St. Faith's, which being fill'd with the magazines of bookes belonging to the Stationers, and carried thither for safety, they were all consum'd, burning for a weeke following. It is also observable that the lead over the altar at the East end was untouch'd and among the divers monuments, the body of one Bishop¹ remain'd intire. Thus lay in ashes that most venerable Church, one of the most antient pieces of early piety in the Christian world, besides neere 100 more."

Under the same date (7th September, 1666)

¹This possibly refers to the monumental effigy of Dr. John Donne, Dean of St. Paul's, which still exists,

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Pepys briefly records a visit of inspection to the ruins of the cathedral.

It is remarkable to what an extent St. Paul's Cathedral has on several occasions suffered from fire. In the year 961 the monastery was burnt. A little more than a century and a quarter later, namely on 7th July, 1087, the Cathedral Church and all its contents were consumed by fire. The great Norman cathedral was reared in the place of the demolished building. This was much injured by fire 1136 or 1137, when it narrowly escaped total destruction.

On St. Paul's Day (25th January), 1230, a terrible storm burst over London. Immediately after the reading of the gospel the whole place became as dark as night. Terrific lightning and thunder followed, and it would seem that the building was struck, because a fearful stench pervaded the church. No very great damage, however, appears to have been done.

In 1444, during a great storm, St. Paul's suffered more severely from lightning. Stow writes: "The first of February, in the year 1444, about two o'clock of the afternoon, the steeple of St. Paul's was fired by Lightning, in the midst of the Shaft or Spire, both on the west side and on the south; but by the labour of many well-disposed people, the same, to appearance, quenched with vinegar, so that all men withdrew themselves to their houses, praising God; but between eight and nine of the clock in the same night, the fire burst out again, more fervently than before, and did much hurt to the

lead and timber, till, by the great labour of the Mayor and people that came thither, it was thoroughly quenched".

According to another account the final quenching of the fire was due to "the Morow Messe Prest of Bow" (the priest of Bow who said the early morning Mass).

The next fire, a very serious affair, which happened in 1561, was also caused by lightning. The steeple was fired in the upper part, and the flames consumed its timbers and melted its famous leaden covering. Even the bells were melted and the stones were crumbled by the intense heat.

The steeple, as has elsewhere been shown, was of extraordinary height and of unusual beauty, but by this fire it was entirely destroyed, and never even re-built.

In the fire of 1666, "the Great Fire of London," the whole church was destroyed.

During the work of building the new church, in 1689, another fire broke out at the W. end of the N. aisle, by which considerable damage was done to two pillars and an arch, the repair of which cost over seven hundred pounds.

The Great Fire of 1666 left St. Paul's Cathedral a ruinous pile, the walls of which were in some parts about 80 feet in height, whilst of the central tower as much as 200 feet remained. Wren's first work was to clear away all this mass of fallen and standing masonry in order to prepare the site for the new building. The removed material was employed in making and

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mending roads, and also, it is said, some of it was utilised for new buildings.

The work of removing the old walls was no light task. Wren found it necessary to employ gunpowder for blasting, and a battering-ram 40 feet in length worked by 30 men, in addition to the workmen working with pickaxe and shovel. The old walls had been built with the solidity and massiveness which are characteristic of Norman masonry, and the task of pulling them down was both dangerous and laborious.

An alarming accident happened during the blasting operations. A mine of powder having been fired when insufficiently covered with earth, a stone was projected through an open window into a room where some women were sitting at work. Fortunately no one was hurt, but the occurrence led to a successful agitation amongst the people who dwelt near St. Paul's and blasting was thenceforth discontinued.

When Wren came to dig the foundations for his new cathedral, he discovered that the old church had been erected on a layer of brick-earth varying in thickness from 6 feet to 4 feet. Below this the bed was of a more sandy nature and intermixed with fossil shells. Still lower was gravel resting on London clay. The excavations for the new foundations were completed in 1674.

In selecting the site for the new foundations, Wren was actuated by the desire to avoid as far as possible those of the earlier building, and in order to accomplish this he laid out his plans

in such a way as to give a different axis to the new church, the W. front being somewhat to the S. of the old and the E. end somewhat to the N. of the old choir. By this slight alteration he procured new ground for nearly every part of the walls and piers, although the present cathedral church may be said to occupy practically the same site as the old.

Wren was assisted in the work of building the cathedral by Edward Strong as master-mason, and Nicholas Hawksmoor as clerk of the works. Hawksmoor, who at a later period was the architect of other churches in London, received the salary of only 1s. 8d. a day. Tijou was called in to do the ironwork for the cathedral, and very beautifully and artistically he did his work, as we shall have occasion hereafter to point out. Grinling Gibbons, with whose remarkable skill as a carver in wood in many other London churches one is familiar, executed the magnificent carvings in the choir and other parts of the cathedral. It was altogether a wonderful combination of talent and artistic harmony which united in one great effort to build a noble cathedral for London, worthy of the fame and renown of the ancient city it was destined to grace, and worthy too, as far as human efforts can be worthy, of the high purpose to which it was dedicated.

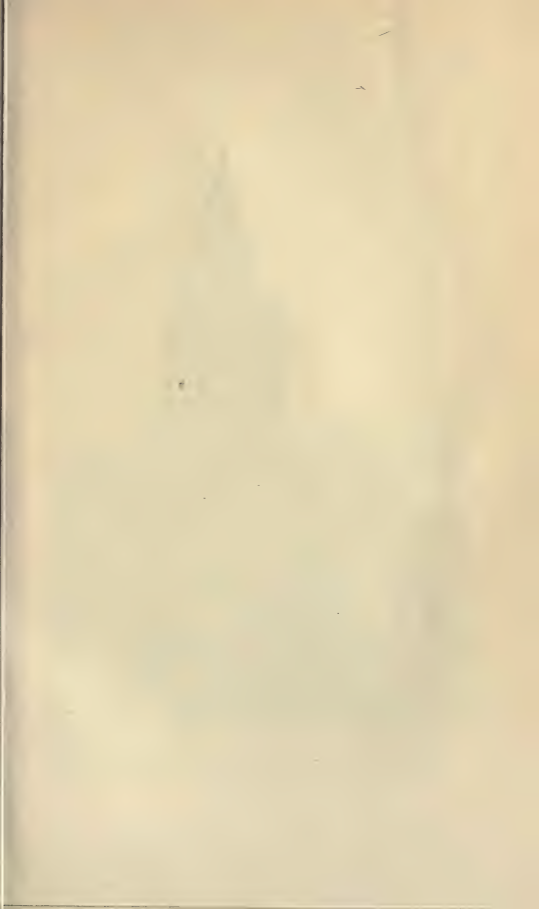
Regarding the new cathedral from the architectural points of view it must be confessed that Wren's work has not met with universal approbation. Nor is this to be wondered at, con-

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sidering the novelty of his scheme, and the very great difficulties and discouragements he encountered in putting it into execution.

Wren's first design for the cathedral was in plan a kind of Greek cross, the external part of the structure being of the Corinthian order with Attic above. It had been inspired, probably, by the central portion of St. Peter's at Rome. A valuable paper was read by Mr. Somers Clarke, F.S.A., in 1881, before the St. Paul's Ecclesiological Society, entitled "St. Peter's and St. Paul's". This paper is so much to the point and so illustrative of the subject now in hand that no apology need be offered, it is hoped, for quoting a few passages from it.

"The first scheme with which he (Wren) had to deal was the repair of St. Paul's before the fire of 1666. A sketch of this is in the library of All Souls, Oxford. He takes the existing cruciform plan 'cutting off the inner corners of the cross, making a dome in the middle after a good Roman manner'. We must remember that Wren was closely connected with Ely, and in the Cathedral of Ely this very thing had already been done in the fourteenth century. He saw its merits and utility. Presently, the fire of London completely ruined the old cathedral, and after men had got over the shock, they started afresh. Now that the ground seemed clear, it is evident that Sir Christopher was desirous to throw over all Gothic tradition. "He never went to Rome, but we cannot doubt that he saw and studied plans of the





NORTHERN CAMPANILE OF ST. PAUL'S, FROM THE EAST

great work that had been carried out there. Very probably he had thought out a design based on such a plan as the one he preferred when he was dealing with the old building. Be this as it may, the new scheme was as unlike the traditional cathedral plan as possible. You will see that, whilst it is not in any way a copy, it still bears the strongest affinity to San Gallo the younger's plan for St. Peter's. I have already called your attention to the resemblance, and will ask you to look once again at the two, and then to compare the two plans, of Wren's first design, and of that which was actually carried out. No buildings could be more differently conceived. One is essentially a central dome with others clustered about it. The other is based on the accepted plan of a great church of Gothic type, and is closely akin to the plan of Ely. The exterior of the first plan is also like St. Peter's in its arrangement of a row of huge pilasters all round the building, surmounted by a tall Attic storey with little windows, big windows, and niches peeping out in all sorts of places. It is infinitely superior to the exterior of St. Peter's, but we can see by that how much better the exterior of his executed design is.

“It is clear that Sir Christopher felt the great value of a central space. When desirous to alter the old cathedral before the fire, he says: ‘I cannot propose a better remedy than by cutting off the inner corners of the cross, to reduce this middle part into a spacious dome or rotundo,

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with a cupola or hemispherical roof; by this means the church will be rendered spacious in the middle, which may be a very proper space for a vast auditory'. This idea he never gave up; and we can well imagine that, seeing his opportunity, believing that 'the Gothic manner' was frivolous and bad, as did all his contemporaries, and knowing what had been done at Rome and elsewhere, it was as inevitable that he should desire to build a great cupola as the central feature of his church as it has since been for us to build churches in this despised 'Gothic manner'. The clergy, however, and probably the Duke of York, stuck to tradition, and we may be thankful for it. They insisted on a cathedral form being preserved, and we consequently now have a building far more spacious and more useful for our present needs than would otherwise have been the case. Vast as is St. Paul's, yet London has become so colossal that St. Peter's itself would not have been too large.

"Although Sir Christopher Wren believed that he was making a great step in advance in building the church after 'a good Roman manner,' he fortunately was not acquainted with the Roman systems of construction, and we have a building which not only seems to be, but really is built of stone, within and without. The arches, cornices, vaulting arches, and all wall surfaces and carvings are of stone. . . . The leading architectural lines are in solid wrought stone, and are an integral part of the structure."

Wren encountered many difficulties both in reference to the design and the execution of his great cathedral. It was in consequence of this that his original conception of the cathedral became so much modified. It was hoped that a sufficiently large space of open ground would be left round the new church to show its architectural beauties to the best advantage; but this hope was frustrated. The Commissioners for rebuilding the City had, in the first place, marked out all the streets, and their report had received the confirmation of Parliament, before anything had been decided about the fabric. The result was that new buildings sprang up on all sides, shutting in the churchyard immediately round the cathedral.

There are very few particulars on record as to the progress of the building.

The foundation stone was permitted to be laid by a royal mandate of the 14th May, 1675. This mandate, as a matter of fact, was little more than a permission to Wren to carry his scheme into effect. There were difficulties about suitable building materials. These were not easily procured, although an order had been issued by the King in Council, in May, 1669, to the effect that "there hath been for many years past great waste made of our stone in the Isle of Portland . . . in consideration of which, and the great occasion we have of using much of the said stone . . . for the repair of St. Paul's, our pleasure is, and we do by these presents will and require all persons whatsoever,

ST. PAUL'S CATHEDRAL

that they forbear to transport any more stone from our Isle of Portland, without the leave and warrant first obtained from Dr. Christopher Wren, surveyor of our works”.

Another difficulty and cause of delay arose from the fact that money was not forthcoming in sufficient amounts, yet, notwithstanding the magnitude and national character of the undertaking, the building of St. Paul's Cathedral cost less than a million pounds.

In addition to the proportion of coal-duties allotted to the building fund, Charles II. graciously states in his second commission: “We are very sensible that the erecting such a new fabric or structure will be a work not only of great time, but of very extraordinary cost and expense”; and adds: “We are graciously pleased to continue the free gift of £1,000 by the year, to be paid quarterly out of our privy purse, for the rebuilding and new erecting of the said church”. How far this promise was fulfilled is not precisely known.

Among other means taken for the raising of funds were: authority given to the commissioners to ask and receive voluntary contributions from all subjects; an injunction to the judges of the Prerogative Court and others to set apart some convenient proportion of all commutations for penance towards the erection of St. Paul's; and an inquisitorial power vested in the commissioners to inquire after any legacies and bequests for the benefit of the cathedral church that may have been fraudulently concealed.

In 1678 the Bishop of London published a very earnest and urgent address, exhorting all classes of people throughout the kingdom to give liberally towards the great work of building the new cathedral. Wren himself contributed £50 in one year, although his salary as architect was only £200 per annum.

Wren's chief difficulties in bringing his scheme to completion arose from a quarter in which it might least have been expected, namely from the Commissioners themselves. A section of them ignorantly interfered, as we have seen, with the designs and other purely architectural points, but their intermeddling extended to other matters. They had recourse to mean devices for annoying him. As early as 1675 they made accusations of undue delay in the payment of workmen, yet in 1710 we find them throwing obstacles in the way of the completion of the building for the avowed purpose of keeping him out of £1300, the amount of a moiety of his salary, suspended by Act of Parliament until the completion of the building.

The first stone of the new cathedral was laid on 21st June, 1675, by Mr. Strong, the master-mason, and the second was laid by Mr. Longland, but the stone-work of the choir was not finished until October, 1694. In December, 1697, divine service was once again performed in St. Paul's for the first time after the great fire. Not until the year 1710, when Wren had reached the seventy-eighth year of his age, was it that his son Christopher laid the highest

ST. PAUL'S CATHEDRAL

stone of the lantern on the cupola. The architect, Sir Christopher Wren, and Mr. Strong, the master-mason, were both present, as well as the lodge of Free Masons of whom Sir Christopher was an active member. Between the time of the laying of the first stone and the laying of the top-stone, therefore, thirty-five years had elapsed. "Three reigns," as one writer has pointed out, "had terminated; a revolution had driven a family from the throne; a dynasty (that of Orange) had received the sceptre and become extinct; whilst the stately pile, the Corinthian capital of the metropolis, was slowly growing up."

But although the structure of the new church was completed, there yet remained to be carried out the decoration of the interior, and other minor but important works. One of these works, the iron fence for enclosing the cathedral, gave rise to a rather serious dispute between Wren and his committee. The cause of dispute was upon the question as to whether the fence should be made of hammered iron or cast-iron. Wren was in favour of the former, ostensibly basing his opinion upon the greater durability and cheapness of wrought iron, but influenced, we doubt not, by considerations of the artistic freedom which it gave. The Commissioners, however, decided, in spite of Wren's advice to the contrary, to employ cast-iron. A cast-iron fence was accordingly placed round the cathedral.

As Dean Milman points out in his *Annals of*

St. Paul's, the question involved in the choice of the material for the fence was much greater than it might appear at first sight. He says: "It involved the full, or broken and interrupted, view of the great west front of *St. Paul's*, or rather of the whole cathedral. It is the design of Wren that it should be seen in all its height and breadth, with all the admirable balance and proportion of its parts. He therefore would have kept the fence low, and strongly objected to the tall, ponderous enclosure, which broke, obscured, or concealed the vestibule, the noble flight of steps, the majestic doors, and the whole of the solid base or platform from which the building rose. But the Commissioners, utterly blind to the architectural effect, proud of their heavy, clumsy, misplaced fence, described Sir Christopher's design as mean and weak, boasted that their own met with general approbation, and so left the cathedral compressed in its gloomy jail, only to be fully seen, and this too nearly, by those who were admitted within the gates, usually inexorably closed."

Another point upon which Wren's views did not agree with those of the Commissioners was the painting of the internal dome. Wren's intention was to render it brilliant and resplendent by means of mosaics. The dome, was, however, painted, and Thornhill was the artist selected. The general effect of his work, perhaps, is too dark and heavy, although all agree that the designs themselves are of very high merit.

The balustrade on the upper cornices of

ST. PAUL'S CATHEDRAL

St. Paul's was a feature which, although not designed by Wren, and indeed not approved by him, the Commissioners insisted upon having. The reasons given by Wren why a balustrade should not be erected were that he had made no provision for one in his plan; that its introduction would disturb the harmony; that it was unnecessary as a finish to the building, there being already over the entablature a proper plinth; and other minor reasons. These objections seem perhaps scarcely of sufficient importance to justify Wren's opposition, and it can hardly be maintained that the whole external appearance is not enriched and improved by the balustrade; but the truth is Wren was quite out of sympathy with the Commissioners. The dispute as to the balustrade took place in 1717: in the next year, 1718, Wren ceased to be architect to St. Paul's. The only reason known for this unwise step was that King George I. wished to put one of his favourites, William Benson, into the vacant office. Benson was not a success. His chief claim to be remembered at all rests on the appearance of his name in Pope's *Dunciad*, and he held the office for only a year.

Sir Christopher Wren died in 1723 at the age of ninety-one. After his dismissal, he retired to a house at Hampton Court, where he resumed his philosophical studies with as great delight as ever. One of his great enjoyments, however, was to be carried from time to time to see his beloved cathedral.

The total sums of money spent upon the existing church mount up to a very large sum, but the actual cost of building the fabric may be considered small, when the great size of the structure is borne in mind. The cost of preparations for the new cathedral was nearly £11,000. That of the work of building, from May, 1674, to the end of March, 1684, was nearly £110,000. From that date up to Michaelmas Day, 1700, was spent nearly £616,000; and from thence to 1723, £11,000; thus making a total cost of nearly £750,000. This does not represent the total amount of the sum received and paid, because it was necessary to borrow money, and no less than £83,000 was paid as interest for it.

During all these enormous building operations, Wren was receiving a salary of only £200 a year, yet even this was begrudged him by many whose intelligence was insufficient to appreciate the greatness and worth of one of the most remarkable architects England has produced.

The great degree of unity and completeness which one observes in St. Paul's arises probably from the fact that it was begun and completed by one architect, Sir Christopher Wren, and built under the superintendence of one master-mason, Mr. Thomas Strong. Curiously enough, although the fact is not so important from the architectural point of view, the whole work of building was carried out during the episcopal jurisdiction of one bishop, Dr. Henry Compton.

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The chief material used in the building of St. Paul's Cathedral was Portland stone. This was perhaps the first great work in London in which this excellent building stone was employed. Of course, a very large quantity was required, and the quarries in the Isle of Portland were devoted exclusively to this work of rebuilding. By the king's order no stone was allowed to be taken away from the quarries without the express sanction of Sir Christopher Wren. St. Paul's Cathedral is remarkable as having its interior finished almost entirely in worked stone, whilst most other large churches of the same type on the Continent are built of brick. Certain parts of the interior such as the cupolas in the vaulting are of brick covered with plaster, the spandrels of the dome, too, are of soft stone, but the main internal surfaces, as well as the exterior, are covered with Portland stone. These facts have been taken into account in selecting the style of decoration for the interior, as will presently be shown.

In a large building like St. Paul's the supply of materials had to be on a large scale. An enormous amount of mortar was required, and the lime used in its composition is believed to have been procured and burnt at Sutton, Surrey, where, just by the railway station, is a large disused chalk-pit, from which according to local tradition, the chalk was dug for this purpose.

Excellent as Portland stone is for building purposes, it has the disadvantage in the atmosphere of London of acquiring a dark and in

places a rather unpleasant looking discoloration. On the external surface of St. Paul's this discoloration occurs in patches, forming a striking contrast to the white lustrous stone on those projecting and exposed surfaces which are kept clean by the rain. There can be no doubt that this mottled appearance is to some degree destructive of the architectural features. It disturbs the eye of the beholder, and creates some confusion as to the decorations and architectural enrichments. At the same time it must be admitted that Londoners have become so accustomed to the soot and grime of the chief stone buildings of the City, that if St. Paul's were thoroughly and properly cleansed it might perhaps seem strange and unfamiliar.

From time to time various schemes for cleaning the stones have been suggested. The chief want felt has been some method of removing the discoloration without injuring the surface of the stones. Quite recently some experimental cleaning work has been attempted by means of blowing fine sand at high pressure against the walls. This, it is true, leaves the surface clean and fresh, but as the result is obtained only at the expense of the removal of about one-hundredth part of an inch of the stone, the experiment is not likely to be repeated. After the cleansing process, a second operation intended to secure the preservation of the stone against the influences of the weather, has been in contemplation. This, it is believed, might be successfully accomplished by first heating the

ST. PAUL'S CATHEDRAL

stones and then applying thin cakes or films of refined paraffin wax to the whole external surface of the cathedral. This would have the effect of excluding the harmful influences of the weather, dust, soot, etc., and also would tend to bind together particles of the stones which otherwise would be in danger of being detached. Whether it will ever be practicable to carry out such an elaborate and costly method of preservation seems at the present time doubtful.

The ground-plan of St. Paul's Cathedral is in the form of a Latin cross. The western front, corresponding to the base of the cross, has been enlarged by additions N. and S. The purpose of these is twofold, *viz*: (1) to provide space for two chapels and two steeples or bell-towers, and (2) to add importance to the western front. These western steeples are perhaps the most beautifully proportioned and charming parts of the whole pile, excepting only the central cupola or dome and the circular drum on which it is supported. The transepts each extend one arch in length. At the internal angles of the cross are square, bastion-like adjuncts, the real purpose of which is to strengthen the piers of the dome, but which are ingeniously utilised as vestries, staircase, etc. At the E. end of the choir is a semi-circular tribune; and there are semi-circular porticoes, at the termination of each transept. Choir, nave and transepts are separated by the great central space under the dome.



A Bird's
Eye View
of Saint
PAUL'S
Cathedral
with its
neighbour-
hood A.D.
1658
from Fai-
thorne's
"Exact
"Delinea-
"tion" FCB



A REFERENCE TO THE ABOVE VIEW

A Chapter House
 B St Paul's Churchyard
 C Grey-friars
 D City Wall
 E New-Gate
 F Lud-Gate
 G Conduit
 H Shambles
 ☩ Churches: ☩
 J St Gregory by St Paul's [St
 K St Mary Magdalen, O. Fish
 L St Peter, Paul's Wharf
 M St Benet, Paul's Wharf
 N St Andrew by the Wardrobe
 P St Ann " " "
 Q St Martin, Ludgate
 R Christ-Ch: Newgate St:
 S St Sepulchre
 T St Leonard, Foster Lane
 V St Vedast, " " "
 W St Peter, West Cheap
 X St Michael, Wood St:
 Y St Mary Magdⁿ, Milk St:

Z Allhallows, Honey Lane
 a St Michael-le-Quene
 b St Augustine, Watling St:
 d St Matthew, Friday St:
 e St Mary-le-Bow
 f St John the Evangelist
 g St Mildred, Bread St:
 h St Mary Aldermary
 k Allhallows, Bread St:
 m St Margaret Moxes
 n Holy Trinity the Less
 o St James, Garlickhithe
 p St Nicholas Olave
 q St Mary Somerset
 r St Nicholas Cole Abbey
 t St Mary Mounthare
 ☩ Streets: ☩
 1 Paul's Chain
 2 Greed Lane
 3 Ludgate Hill
 4 Ave Maria Lane
 5 Paternoster Row
 6 Amen Corner

7 Paul's Alley
 8 Ivy Lane
 9 Warwick Lane
 10 Newgate Market
 11 Old Change
 12 Carter Lane
 13 Watling Street
 14 Maidenhead Lane
 15 Knight-rider Street
 16 Lambeth Hill
 17 Adde Hill
 18 St Andrew's Hill
 19 Blackfriars
 20 Old Bailey
 21 Little Britain
 22 St Martin's-le-Grand
 23 Foster Lane
 24 Gutter Lane
 25 Wood Street
 26 Milk Street
 27 Bow Lane
 28 Bread Street
 29 Friday Street
 30 Garlick Hill

The nave which has been pronounced somewhat too tunnel-like by some critics, is flanked by two aisles of much less altitude. The whole of the church is vaulted with stone and brick-work.

Mr. Joseph Gwilt, once surveyor to the cathedral, gives the following account of the central cupola and some other features of the church: "The central area, under the cupola, is circumscribed by eight large piers, equal in size, but not equidistant; the four large openings of course occur where the choir, nave and transepts diverge from the great circle, the lesser between them. These latter are surmounted by arches which spring from the architrave of the main order; but by extending the springing point above in the Attic, so as to break over the re-entering angular pilaster below, such an increase of opening is acquired in the Attic that the eight arches which receive the cornice of the whispering gallery are all equal.

"Above this cornice a tall pedestal rises up for the reception of the order immediately under the dome. The order is composite. The periphery is divided into eight portions of three intercolumniations each, pierced for windows; each of these divisions being separated from that adjoining it by a solid pier, one intercolumniation wide, decorated with a niche.

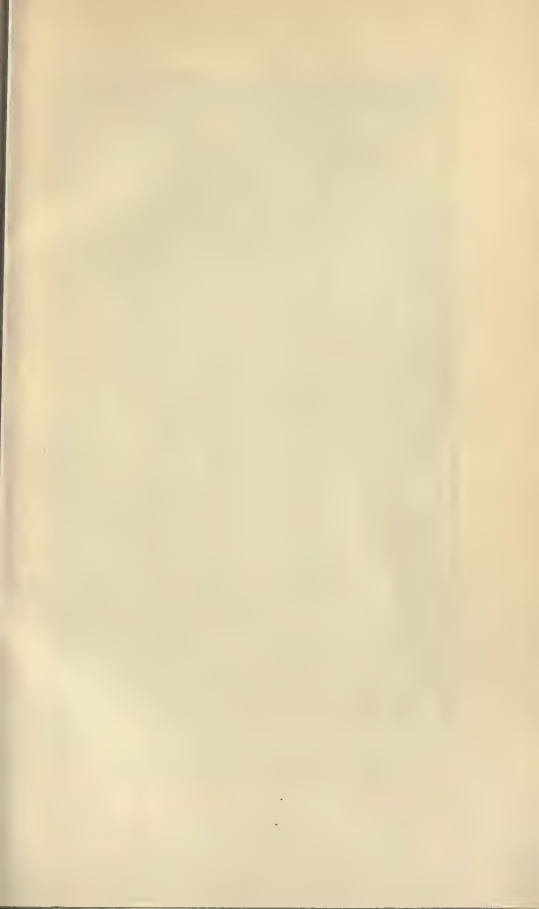
"The piers so formed connect the wall of the inner order with the external peristyle, and thus serve as counterforts to resist the thrust of the inner brick cupola, as well as that of the

ST. PAUL'S CATHEDRAL

conical wall which carries the stone lantern, neither of which are more than two bricks thick. The pedestal and order just described incline inwards as they rise, and it is worthy of remark that their bearing is solely on the great arches and their piers, without any false bearing on the pendentives—a precaution which evinces great judgment. A plinth over the order receives the inner dome (named above 'inner brick cupola') which is of brick plastered, the paintings on the plaster being the work of Sir James Thornhill. This inner dome is pierced with an eye in its vertex, through which a vista is carried up to the small cupola in which the great cone terminates.

“The exterior of the fabric consists of two orders: the lower one Corinthian, the upper Composite. In both storeys except at the N. and S. doors, which are decorated in semi-circular porticoes, and in the W. front, the whole of the entablatures rest on coupled pilasters, between which, in the lower order, a range of semi-circular headed windows is introduced; but in the order above, the corresponding spaces are occupied by dressed niches, standing on pedestals, pierced with openings to light the passages in the roof over the side aisles. The upper order is nothing but a screen to hide the flying buttresses carried across from the outer wall to resist the thrust of the great vaulting.

“The cupola which is by far the most magnificent and elegant feature in the building,





ST. PAUL'S CATHEDRAL: WEST END OF THE NAVE, SHOWING
THE MORNING CHAPEL IN THE DISTANCE

rises from the body of the church in great majesty. The dome itself stands on an Attic order whose detail is extremely simple and appropriate, and its profile is excellent. Below the Attic, whose exterior circuit is flanked by a balustrade of considerably larger diameter, a peristyle of a Composite order, with an unbroken entablature, encloses the interior order. It may be safely affirmed that for dignity and elegance no church in Europe affords an example worthy of comparison with this cupola. The order of the peristyle stands on a large circular pedestal, which in its turn is supported on the piers and great arches of the central space."

The truth of this high praise of the cupola and its wonderfully graceful and well-proportioned profile will best be appreciated by viewing the whole cathedral from a distance. Waterloo Bridge, Charing Cross Railway Bridge, the top of several of the church towers in the City, and particularly that of Southwark Cathedral Church, are all good view-points for this purpose. The well-known eminence in Greenwich Park is also a good, although rather more distant place from which this peculiar beauty can be seen.

Structurally, the dome of St. Paul's is a building of the greatest interest and displays Wren's consummate skill and resource in a very remarkable manner. Few, perhaps, of the visitors to St. Paul's who endeavour to make out the subjects represented in Thornhill's

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paintings, have any idea that above them there are three distinct domes. As a matter of fact, what they see is a shell, of a different form from the outer structure, with a brick cone between it and the external dome. This brick cone is supported by the main walls and great arches of the cathedral, and sustains the whole weight of the lantern with the cross and ball which form the topmost parts of the whole structure. The cone also supports the dome itself, the intervening space between them being largely occupied by massive timber-framing of king-posts, supporting hammer-beams, the ends of which tail on to corbels worked into the cone.

The inner dome, seen from within the cathedral, is built of bricks, two bricks thick, but as it rises every 5 feet high, has a course of excellent brick of 18 inches long, banding through the whole thickness.

The dome is 145 feet in outward diameter, and 108 in inward diameter. Between the inner and outer domes are stairs leading to the lantern.

In order to give additional strength to the walls supporting the dome, Wren inserted a strong double iron chain in a channel in the stone. This iron chain, weighing upwards of 95 cwts., was strongly linked together at every 10 feet, and the whole channel was then filled up with lead. Some have objected, on principle, to the use of this iron chain, but it must be admitted that the circumstances were exceptional and that Wren was quite justified in taking





WROUGHT IRON GATE LEADING TO THE NORTH AISLE OF
THE CHOIR, ST. PAUL'S CATHEDRAL

WREN'S ST. PAUL'S

every precaution against possible accident in such a stupendous and daring undertaking. The successful building of this noble cupola has been universally admitted to be a master-stroke of constructive skill.

Towards the W. end of the church is the Morning Chapel, or "Morning Prayer Chapel" as it was formerly called: this is on the N. side of the church and is approached from the N. aisle of the nave. The corresponding apartment on the S. side of the church is the Consistory Court, and has quite lately been converted as well into a chapel for the Order of St. Michael and St. George. The great monument to the Duke of Wellington was formerly placed in it, and it acquired from that circumstance the name of "The Wellington Chapel". A little to the W. of it, under the Southern bell-tower, is the Geometrical Staircase, beautifully designed and executed, known also as the "Dean's Stair," and leading to the library.

The beautifully carved stalls in the choir are some of the best examples of the work of Grinling Gibbons. Their total cost was between £13,000 and £14,000.

The ornamental iron grates, and the great iron gates shutting off the N. and S. aisles of the choir during service-time were executed by Tijou, the famous worker in iron.

CHAPTER X

PLAN, INTERNAL ARRANGEMENTS, DECORATIONS, ETC.

AN interesting account of the altar, choir and organ gallery as they were at the beginning of the eighteenth century was published in *The New View of London*, 1708. "The altar-piece," writes the author of that work, "is adorned with four noble fluted pilasters, finely painted and vein'd with gold, in imitation of *Lapis Lazuli*, with their entablature, where the enrichments, and also the capitals of the pilasters are double gilt with gold; these intercolumns are 21 pannels of figured crimson velvet, and above them 6 windows *viz.*, in each intercolumniation 7 pannels and 2 windows, one above the other; at the greatest altitude above all is a glory finely done. The apperture Nd. and Sd. into the choir, are (ascending up 3 steps of black marble) by 2 iron folding-doors, being (as that under the Organ Gallery, &c.) exquisitly wrought with divers figures, spiral branches, and other flourishes; and there are 2 others at the W. end of the choir, the one opening into the S. Isle, the other into the N.

PLAN, ARRANGEMENTS, ETC.

done by the celebrated artist, in this way, Monsieur *Tijau*.

“But that which contributes not a little to the beauty of this choir, are the galleries, the Bishop’s throne, Lord Mayor’s seat, with the stalls, all being contiguous, compose one vast body of curious carved work of the finest wainscot, constituting three sides of a quadrangle.

“The organ gallery (with 4 stalls 2 Nd. and 2 Sd. therefrom) compose the W. end hereof. The organ-case is magnificent and very ornamental, enriched with the carved figures of Cupids (under mantling) Terms, and 8 Flames standing at the top of this case, four looking Ed. and as many Wd., each appearing near 6 foot high : it is also enriched with cherubims, fruit, leaves, &c., very lively represented, by that excellent artist Mr. *Gibon*, all which is elevated on eight beautiful fluted columns of the Corinthian order, of polished marble, white veined with blue, and the organ pipes are very spacious and gilt with gold, preserved from dust, &c. with fine sashes. The N. and S. sides of this choir have each 30 stalls, besides the Bishop’s throne and seat on the S. side, and the Lord Mayor’s on the N.

“The stalls, &c. are in the following order, beginning at the W. end, and proceeding Ed., and thus distinguished ; the Prebendaries by the titles of the Prebend, the rest by their dignity and office ; under the title of the Prebend is that of a Psalm, which every Prebendary is in duty bound to repeat daily in private to

the Glory of God, and for the more fully answering the intent of the founders and benefactors hereunto.

“ On the South side of the Choir :—

1. Decanus. } at the W. end.
2. Archidiaconus Essexiæ. }

3. *Without superscription.*

4. Thesaurarius.

5. Finsbury.

Benedictus Dominus Deus.

6. Chamberlainwood.

Bonum est Confiteri.

7. Holbourn.

Salvum me fac Domine.

8. Harleston.

Fundamenta Ejus.

9. Portpool.

Quid Gloriaris in Malitia.

10. Mora.

Confitebor tibi in toto.

11. Cantlers *alias* Kentish Town.

Dominus illuminatio mea.

12. Twiford.

Deus misereatur nostri.

13. Mapesbury.

Memento Dom. David.

14. Oxgate.

Domine Exaudi.

15. Sneating.

Deus, Deus, meus respice.

16. Wenlocksbarn.

Quemadmodum desiderat.

17. Brownswood.

Deus judicium tuum Regi da.

PLAN, ARRANGEMENTS, ETC.

18. *Without superscription.*
19. The Bishop's seat (*without superscription*).
20. *Without superscription.*
21. Rugmere.
Ad Dominum quod tribularer.
22. Ealdstreet.
Dominus Regnavit exultet Terra.
23. Archidiaconus Colcestriæ.
24. *Without superscription.*
25. " "
26. " "
27. " "
28. " "
29. " "
30. " "
31. " "

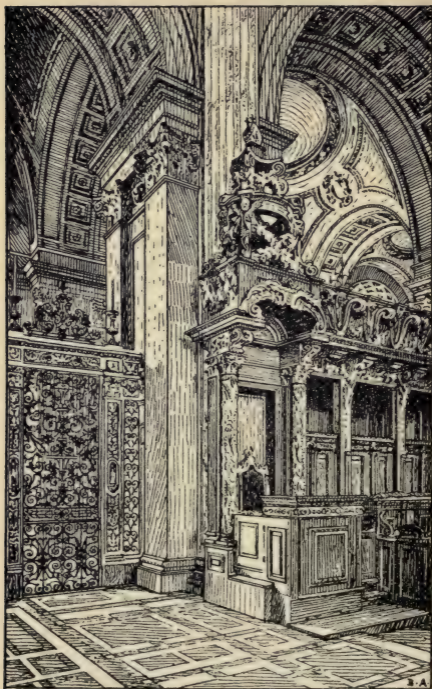
“On the North side of the Choir:—

- | | |
|-----------------------------------|------------------|
| 1. Archidiaconus Lon- | } at the W. end. |
| dinensis | |
| 2. Præcentor. | } |
| 3. <i>Without superscription.</i> | |
| 4. Cancellarius. | |
| 5. Tottenhall. | |
| <i>Beatus Vir qui non abiit.</i> | |
| 6. Caddington Minor. | |
| <i>Miserere mei Deus.</i> | |
| 7. St. Pancratius. | |
| <i>Voce mea.</i> | |
| 8. Reculversland. | |
| <i>Beati quorum remissa.</i> | |
| 9. Wildland. | |
| <i>Exaudi Domine Justitiam.</i> | |

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10. Hoxton.
Defecit in Salutare anima.
11. Ealdland.
Deus stetit in Synnagoga.
12. Islington.
In convertendo Dom. Capt.
13. Willesdon.
Noli emulari.
14. Consumpta per Mare.
Confitemini Domino, &c. Dicant qui.
15. Broomesbury.
Beatus Vir qui timet Dominum.
16. Neasden.
Domine ne in furore.
17. Newington.
Confitemini Domino.
18. *Without superscription.*
19. The Lord Mayor's seat (*without superscription*).
20. *Without superscription.*
21. Caddington Major.
Omnes gentes plaudite.
22. Cheswick.
Nonne deo subjecta.
23. Archidiaconus Middlesexia.
24. *Without superscription.*
25. " "
26. " "
27. " "
28. " "
29. " "
30. " "
31. " "





THE BISHOP'S THRONE. ST. PAUL'S CATHEDRAL

PLAN, ARRANGEMENTS, ETC.

INTERNAL ARRANGEMENTS OF THE CATHEDRAL.

As designed by Sir Christopher Wren, St. Paul's consisted of two definite and distinct churches. First was the great open space of the dome, nave, aisles and transepts. All of the church to the E. of the central dome was enclosed by screens and formed of itself a complete inner church, as it were. This eastern part of the church, now represented by the choir, was devoted to religious worship, whilst the open parts of the church were never used except for the annual gatherings of charity children, public thanksgivings, and other great ceremonial purposes.

In the inner church the altar stood at the E. end. The stalls were placed in the two most eastern bays of the choir. This was shut off from the open parts of the church by the screen surmounted by the organ.

In 1858 this arrangement was entirely changed by removing the choir-screen and organ and throwing the choir, or inner church, open to the other parts of the cathedral.

This re-arrangement naturally gave rise to much opposition. However much it may seem to have been required to accommodate the vast congregations attending the great services at the cathedral, it was felt, and it still is felt, that it was an unjustifiable interference with Wren's original design. Nor was this the only objection. The altar is still too far away from the bulk of the congregation, and the entrance to

the choir has unfortunately been considerably narrowed by placing the two parts of the organ on either side.

As long ago as 1874 the whole matter was very clearly stated in a pamphlet entitled *What shall be done with St. Paul's? remarks and suggestions as to the alterations made and proposed to be made*, written by Messrs. J. T. Micklethwaite, F.S.A., and Somers Clarke, jun. These gentlemen, who by the way are now the architects to Westminster Abbey and St. Paul's Cathedral respectively, contended that, in order to make the cathedral a suitable place of worship for the increasingly large congregations, the altar should be brought forward almost to the western end of the choir, the organ being placed on screens to the N. and S. of it, situated diagonally, so as to be facing the centre of the area under the dome. By this scheme the choristers would be accommodated upon a platform, conveniently raised, immediately to the W. of the altar.

The authors of the pamphlet write: "It is not the least interesting point in the history of the building, that even at the end of the seventeenth century the mediæval tradition was sufficiently strong to over-rule the wishes of the architect, and to compel him to adhere to the ancient arrangement, the characteristic feature of which is the enclosed choir. Those who wish to understand Wren's design must always bear in mind that this choir is the only part of the building intended to be used for ecclesiastical purposes; the rest being added for the sake

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of magnificence, and its only use being to hold large crowds of *spectators* on occasions of state. The choir was, in fact, a distinct apartment—a church within the church—in itself a complete and perfectly worked-out design, and as such of very great interest and value. . . .

“Wren not only designed the stalls and other portions of the choir, but he designed them with respect to the positions they were to occupy and to their mutual relations one to another, all of which have been ignored in the recent alterations. . . .

“We suppose it will be generally admitted that the Dean and Chapter were right in their wish to extend the usefulness of the church by making the larger division of it available for public services, as well as the smaller originally fitted up for them. The only difference of opinion can be as to the way in which this ought to be done. The methods proposed may be classed as they treat the building as one or as two apartments. The first is the method of the Committee, who have destroyed Wren’s choir, taken away the screen altogether, and removed the stalls more than 30 feet westward from their original position, thereby converting the whole eastern arm of the church into a sort of magnified parochial chancel.”

One of the most important additions to the interior of the cathedral which has been carried out in recent times is the erection of the new altar screen, a work which provoked an extraordinary amount of opposition in some

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quarters, but which has added incalculably to the dignity and impressiveness of the general architectural effect of the church.

Wren contemplated an elaborate high altar for St. Paul's, and this he has shown on the designs which are now at All Souls' College. His purpose was that it should "consist of rich marble columns wreathed, &c., in some manner like that of St. Peter's at Rome". Wren's fuller view on this point may be seen in the following extract from *Parentalia*: "the painting and gilding of the architecture of the East end of the church over the Communion Table was intended only to serve the present occasion, till such time as materials could have been procured, for a magnificent design of an Altar, consisting of four pillars wreathed, of the richest Greek marbles, supporting a canopy hemispherical, with proper decorations of architecture and sculpture, for which the respective drawings and a model were prepared. Information and particular descriptions of certain blocks of marble were once sent to the Rt. Rev. Dr. Compton, Bishop of London, from a Levantine merchant in Holland, and communicated to the Surveyor, but unluckily the colours and scantlings did not answer his purpose, so it rested in expectance of a fitter opportunity, else probably this curious and stately design had been finished at the same time with the main Fabric."

Wren's scheme was never carried out, and the cathedral stood much in need of an altar-piece





THE CHOIR AND REREDOS, ST. PAUL'S CATHEDRAL

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which should be worthy of the architectural merits of the church itself. As a matter of fact the very thing which should have been its chief feature was wanting, and when the organ screen was removed the lack of an appropriate altar-screen or reredos became strikingly apparent.

One of the chief difficulties which the architects found in planning a suitable reredos was the great distance at which it would be seen at the western end of the nave. Another point which had to be carefully considered was to keep the design of such a size as not to destroy or disturb the scale of the cathedral. In order to produce an imposing effect from a distance it was considered wise to employ sculpture rather than painting.

The designing of this great work was entrusted to Messrs. Bodley and Garner, architects of great skill and experience. How far their work has been successful must be left, we imagine, for the judgment of a future generation, because the opposition on religious grounds which some folks have felt to the subjects represented in the sculptures, renders it difficult for one to give an entirely unbiased critical opinion, and, moreover, there is even now as we write just a trace of newness and freshness about the reredos which the gentle hand of time will eventually tone down. Speaking personally after a very careful study of the whole work we are bound to say we have nothing but praise for what undoubtedly is an incomparably fine reredos of its kind.

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The plan of the reredos is semicircular. The altar stands against the middle of the curve, and on each side of it is a small doorway giving access to the apse behind. Beautiful doors of pierced brass occupy the doorways. There is a panelled storey on what may be called the ground level. Above is a range of sculpture panels with coloured marble backgrounds, supporting an open colonnade. In the centre of the screen, immediately above the altar, is a large group of sculpture, flanked on each side by twisted columns of rich Brescia marble, wreathed with foliage in gilded bronze. These support an entablature and pediment, above which is a great central niche, flanked and crowned with sculptured figures. The extreme height of the screen is about 70 feet above the floor.

The scheme of the sculptures is to illustrate the incarnation and life of our Lord. Commencing with the two figures at the extremities of the colonnade, those of the Archangel Gabriel and St. Mary, we have the idea of the Annunciation. On the N. side is a panel representing the Nativity. The great central panel shows the Crucifixion, under it is a representation of the Entombment, whilst on the S. side is a group typifying the Resurrection. In the panels of the pedestals are angels bearing the instruments of the Passion. Above the pediment is a niche occupied by a beautiful figure of St. Mary with the Divine Child in her arms, and with statues of St. Peter and St. Paul

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on either side. The figure on the summit of the niche represents our Lord risen.

The central and most prominent figure is that of our Lord crucified, and on the frieze just above is the appropriate and beautiful inscription :—

SIC • DEVS • DILEXIT • MVNDVM

“So God Loved the World”.

The chief idea of the whole work is the great Atonement, and the effect of the sculptor's work is greatly increased by the sacredness of the spot, and the grandeur of the surrounding masonry.

The designing and executing of this great reredos was a remarkable achievement in modern ecclesiastical art. It took about eighteen months to erect it, and the cost of the whole work, £37,000, was borne by the Dean and Chapter of St. Paul's. The reredos was unveiled on the festival of St. Paul (25th January), 1888.

THE DECORATIONS OF ST. PAUL'S.

(1) *Mural Paintings and Mosaic Work.*—The first attempt to decorate the internal surfaces of the cathedral was the painting of the dome by Sir James Thornhill. This scheme, as we have seen, was opposed by Sir Christopher Wren, who was anxious that mosaics of richer and more brilliant colours should be employed.

The subjects which Thornhill painted very appropriately illustrate the life of St. Paul, and are as follows :—

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- (i.) The miraculous conversion of St. Paul ;
- (ii.) St. Paul preaching before Sergius Paulus, and the punishment of Elymas the sorcerer ;
- (iii.) The sacrifice of Lystra ;
- (iv.) The conversion of the jailer at Philippi ;
- (v.) St. Paul preaching at Athens ;
- (vi.) The burning of the books at Ephesus ;
- (vii.) The defence before Agrippa ; and
- (viii.) St. Paul's shipwreck at Melita.

This great series of paintings exhibits a very high degree of skill and must have been particularly difficult to execute. Although generally rather too dark in tone they are, in certain conditions of the light, singularly effective. It is a melancholy fact that Thornhill could only obtain 40s. for every square yard painted in the dome at St. Paul's, precisely the same scale of remuneration he received for painting the ceilings at Greenwich Hospital.

It is said that, when Thornhill was engaged in the work of painting the dome of St. Paul's, occurred the well-known incident by which the artist nearly lost his life. Thornhill, in order to examine his work to greater advantage, took a few steps backwards, keeping his eyes intently fixed on the painting. Another step would have precipitated him into the yawning depth of the open church, with fatal results, but fortunately his friend, standing near the picture, and seeing Thornhill's impending fate, dashed his brush across the work of art still wet from the artist's hand, and so arrested him and saved his life.

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The work of Grinling Gibbons in wood and of Tijou in wrought iron, although important and highly artistic, and adding immensely to the richness of the church, were rather of the nature of furniture than decorations proper.

It is remarkable that the interior walls of St. Paul's should for so many years have been allowed to remain practically unornamented; but it must be borne in mind that the cathedral had come to be used mainly as a burial-place for notable men, and especially for eminent military and naval commanders. It was also used as the national place for public thanksgivings, etc.

In 1773, however, a proposal was made by the Royal Academy of Arts to attempt the decoration of St. Paul's Cathedral. Sir Joshua Reynolds seems to have been the chief spirit of the movement. As far as can be gathered, the idea was to paint a series of pictures illustrative of the Nativity of our Lord which were to be hung against the walls, but, although the Royal Academy nominated six artists to carry out the scheme, *viz.* : Cipriani, Barry, Dance, Angelica Kaufmann, Sir Joshua Reynolds, and Benjamin West, the scheme did not receive the approval either of the Bishop of London or of the Dean of St. Paul's, and accordingly fell through.

A regular movement for the internal decoration was begun in the year 1858, and has received much encouragement and support from Dean Milman, Dean Church, as well as Dean Gregory,

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who every one hopes may long be spared to carry on this great and noble work.

The filling of the spandrels under the dome with mosaic decoration was begun soon after the great public thanksgiving for the recovery of the Prince of Wales (now King Edward VII.) in 1872. The covering of the roof of the choir with mosaics was commenced about twenty years later under the able supervision of Sir William B. Richmond, K.C.B. Further decoration of the dome is now in progress. The general result is that St. Paul's is slowly but surely acquiring a richness and wealth of colour decoration worthy of its remarkable, one may justly say unique, architectural beauties.

It is not remarkable that there should be in a great artistic work of this kind many varying opinions as to the treatment of the subjects chosen. There are not a few critics who would have Wren's cathedral left in the naked, unornamented state in which from want of funds and opportunities he was bound to leave it; but that he intended mural decoration to be applied to the interior is an unquestionable fact. His choice of softer building material in the cupolas or flattened domes of the roof, the quarter domes round the great dome area, etc., shows pretty clearly that his idea was to finish them with mosaic decorations. How admirably this species of ornamentation serves, and how effective and charming it is in the interior of this church can be well seen by any one standing or seated at the western end of the

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space under the great dome and looking eastward. He will there see the roof of the choir to the best advantage, and will be able to judge of the effect of Sir William Richmond's mosaics. The cubes or sections of glass are laid in the ancient manner with fairly broad joints of cement between each, and left with a rough uneven surface. The effect, in the opinion of many people well able to judge, is extremely rich and successful.

The mosaic-work inserted at an earlier period in the spandrels of the great dome was all smoothed down, giving the work a look of flatness and dulness which compare unfavourably with those of the choir, and of the quarter domes.

The spandrels of the dome contain mosaics representing the four greater prophets, Isaiah, Jeremiah, Ezekiel and Daniel, all designed by Alfred Stevens: and the four evangelists, St. Matthew and St. John, designed by the late G. F. Watts, and St. Mark and St. Luke, from designs by A. Brittan.

The four quarter domes contain the following subjects in mosaic from designs by Sir William Richmond:—

N.E. The Crucifixion.

S.E. Our Lord issuing from the Tomb.

S.W. The Entombment.

N.W. The Ascension.

The mosaic enrichments in the choir comprise the following chief subjects:—

In the central panel of the apse, and domin-

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ating the whole nave is a very striking figure of our Lord in Majesty. This fine figure has on either side Recording Angels, etc.

The cupolas, or flattened domes in the roof are occupied by a series of designs representing the days of creation, pictures of animals, fishes, birds, etc., being introduced to typify each day. Each pendentive bears the figure of a Herald Angel.

All the wall spaces, roof and vaulting of the choir are covered with a great series of emblematic figures representing sacred and biblical subjects, inscriptions from the Book of Psalms, etc., and other enrichments.

(2) *Stained Glass Windows.*—This species of decoration can hardly be pronounced a great success. The need of colour in the cathedral was a long-felt want, however, and in the year 1861 the committee charged with the task of decorating the interior of the cathedral decided to introduce Munich glass. The idea was to employ this glass only at the E. and W. ends of the church, hoping thereby that the light from the side windows would be enhanced rather than diminished by reducing the glare from the ends. Probably there is hardly any one at all familiar with St. Paul's who does not see that this was a mistake.

Mr. William Longman, F.S.A., states the case very clearly in his book on St. Paul's.¹ "A building like St. Paul's requires light.

¹ *A History of the Three Cathedrals Dedicated to St. Paul in London, 1873.*

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Windows filled with heavy painted glass seem hardly in accordance with this view of the requirements of the cathedral. But there is yet another reason why such stained glass windows, as those now in the cathedral, should be regarded as inappropriate. The great want of the interior of the cathedral, after light, is colour. Colour, in a Classical as opposed to a Gothic building, must, inevitably, be given by one of three methods, *viz.*, by painting, by marble, or by mosaic. It is not for me here to offer an opinion as to which of these three methods is the best ; but it is clear that colour must be given by two, and possibly, to some small extent, by all of the three. That is, colour must come from appliances to the interior, and not from the exterior. It seems necessarily to follow from this that no strong colour should be admitted from the windows, and that the light admitted through them should be lessened as little as practicable. Pure white unadorned glass in little squares is mean, cold, and wretched ; but it is probable that it would not be difficult to devise some delicate colour for the glass with which the windows are filled, that would harmonise with, and even heighten the beauty of the colours of the interior."

The large W. window is filled with glass representing historical subjects, whilst those in the N. and S. transepts, designed by Sir William Richmond and given by the late Duke of Westminster, are filled with figures of Anglo-Saxon saints and kings.

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(3) *Marble Work*.—The whole floor of the nave, aisles, and transepts is covered with black and white marble arranged alternately in geometrical forms. The choir is of more costly character, the steps in front of the altar are of white marble, and the pavement of Rosso Antico, Brescia, and Verde di Prato, like the reredos. The font, which is also of marble, was executed by Francis Bird, the sculptor, and cost over £350. The pulpit, erected as a memorial to Captain Robert Fitzgerald was designed by the late Mr. F. C. Penrose, and is composed of beautiful Grecian and other marbles.

It may be useful to give the following list of different kinds of marbles employed in St. Paul's. The list was supplied by Mr. Penrose for the use of the late Canon Sparrow Simpson.

White and greyish Carrara marble.

The Pulpit consists of:—

Yellow marble mostly from Siena, and a little of the ancient Giallo Antico brought from Rome.

Green marble from the Isle of Tenos.

Red columns are of Cork marble.

Dark purplish columns are of Anglesea stone.

Grey columns are of Plymouth stone.

In the South Transept:—

The columns are from Rondone, a district of Serravezza, near Pisa.

The plinths are from Ipplepen, Devon.

The West Front:—

The landing to the great steps is made up of red stone from Laconia, Greece, sup-

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posed to be the quarries of the Rosso Antico, and dark grey stone, from Porto Venere, near Spezia.

Dean Milman's Monument :—

Serpentine, from Levanto, near Genoa.

The New Steps :—

Dark syenite, a kind of granite from Guernsey.

The West Area Posts :—

Granite from Shap, Westmorland.

The Black Marble for Pavements :—

From Polash in the Isle of Man.

The Pilasters in the Apse :—

Green marble from Varallo, N. Italy.

In addition to the above valuable particulars, the following stones are named as having been used in the construction of St. Paul's in an ancient MS. preserved at Lambeth Palace Library (No. 670).

Denmark stones, white and red.

Burford and Headington in Oxfordshire.

Ragstone.

Swedish.

Irish marble.

Purbeck paving.

White veined marble, for pillars, etc.

Paving: Welsh and Torbay.

(4) *External Enrichments*.—The enrichments of the exterior of St. Paul's Cathedral comprise decorative sculpture consisting of (i.) fruits, flowers, etc., arranged in festoons and pendants; (ii.) bas-reliefs, including the *Conversion of St. Paul* over the western porch, by the sculptor Bird, a representation of the

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Phoenix (by Cibber) over the S. doorway in allusion to the rebuilding of the cathedral ; (iii.) statuary, including a figure of St. Paul, 15 feet high, with St. Peter and St. James on either hand, five figures of the apostles over each arm of the transept ; and (iv.) gilding on the golden gallery, the ball and the cross.

In front of the W. end of the cathedral is a statue of Queen Anne. The original was designed in 1712 by Francis Bird, and was erected to commemorate the numerous state visits of that queen to St. Paul's. The old statue, which was worn out, was in 1886 replaced by a copy in Sicilian marble by Messrs. Mowlem, Burt and Freeman.

Criticisms on St. Paul's. — Considering the size and importance of St. Paul's it is perhaps not remarkable that it has been the subject of much criticism, extending over many years, offered by a great variety of critics, and founded on a variety of real or imaginary grounds. The strictures on St. Paul's, it must be generally agreed, have not in all cases been without some ground-work of reason. Some, indeed, may have been entirely deserved. But they all directly or indirectly bear witness to the grandeur and unquestionable success of the building as a whole.

It is amusing, however, if not surprising, to remark the great number of objections which have been made to the form of St. Paul's. One critic speaks of the dome as indeed the very crown of England's architectural glory. "The

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four projections which fill out the angles formed by the intersecting lines of the cross finely buttress up the mountain of masonry above ; and the beautiful semi-circular porticoes of the transepts still further carry out the sentiment of stability. As to the dome itself, it stands supreme on earth. The simple stylobate of its tambour ; its uninterrupted peristyle, charmingly varied by occasionally solid intervening masonry, so artfully masking the buttress as to combine at once an appearance of elegant lightness with the visible means of confident security ; all these, with each subsequently ascending feature of the composition, leave us to wonder how criticism can have ever spoken in qualified terms of Wren's artistic proficiency."

An earlier writer, Strype, in his edition of Stow, considered that the dome, "in its present circumstance, is abundantly too big for the rest of the pile, and that the W. end has no rational pretence to finer or more splendid decorations than the E." His idea was that the "dome should have been laid exactly in the centre of the whole". He also thought that the "Portico should have been further projected on the eye". Fault has been found with the W. front, again, on the ground that its external form has no connection with, or relation to the internal structure.

The general consensus of opinion, however, is that the W. front of the cathedral is incomparably fine. Mr. James Fergusson, in his *History of the Modern Styles of Architecture*, praises

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it very highly. He writes: "Its dimensions, the beauty of its details, the happy outline of its campaniles, the proportion of these to the façade and of all the parts one to another, make up the most pleasing design of its class that has yet been executed."

The fact that the W. front of the cathedral does not exactly face Ludgate Hill has been considered a defect by some critics. Sir Christopher Wren certainly intended that it should face the thoroughfare, but looking at the cathedral as it stands to-day, and judging of the general effect of its surroundings as a whole rather than in detail, we are bound to say that we think such a strictly accurate facing down Ludgate Hill would have had the effect of giving a formal and stiff look to the cathedral on the rising ground at the upper end of the street. This want of formality is, it may be urged, a distinct gain in picturesqueness, and entirely in harmony with the delightfully irregular character of the typical London thoroughfares.

The combination of a classic elevation with a Gothic ground-plan has certainly produced some unavoidable incongruities. Wren has been rather severely censured by some architects for not treating his elevation in a manner more in accordance with Gothic principles. Fergusson writes: "The great defect of the lower part of the design arose from Wren not accepting frankly the Mediæval arrangement of a clerestory and side aisles. If his aisle had projected beyond the line of the upper storey, there would





ROOF OF THE SOUTH AISLE OF THE NAVE, ST. PAUL'S CATHEDRAL,
SHOWING FLYING BUTTRESSES, ETC.

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at once have been an obvious and imperative reason for the adoption of two Orders, one above the other, which has been so much criticised."

Mr. Gwilt, when writing as a young man, was inclined to give Wren high praise for the ingenuity with which he succeeded in masking the flying buttresses which, springing from the outer walls, resist the thrust of the main vaulting. As has elsewhere been explained, this was accomplished by means of a massive screen wall which extends the whole length of the N. and S. sides, and exteriorly forms the upper order of the building.

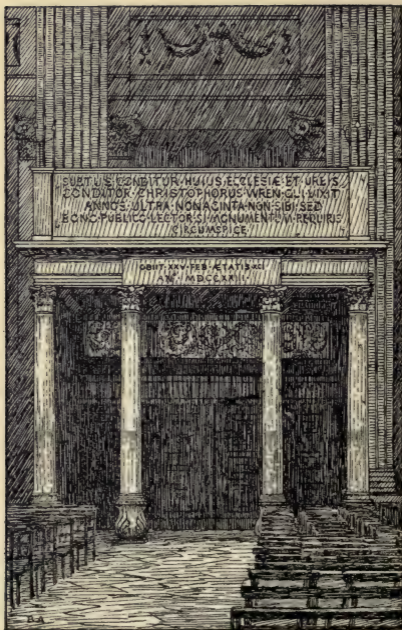
It is curious that the same writer (Mr. Gwilt) at a subsequent period, took an entirely opposite view. He wrote: We must here mention one of the most unpardonable defects, or rather abuses, which this church exhibits. . . . The enormous expense of the second or upper order all round the church was incurred for no other purpose than that of concealing the flying buttresses that are used to counteract the thrusts of the vaults of the nave, choir, and transepts—an abuse that admits of no apology. It is an architectural fraud. We do not think it necessary to descend into minor defects and abuses, such as vaulting the church from an Attic order, the multiplicity of breaks, and want of repose, the general disappearance of tie and connection, the piercing as practised, the piers of the cupola, and mitring the archivolt of its great arches and the like, because we think all these are

more than counter-balanced by the beauties of the edifice. We cannot, however, leave the subject without observing, that not the least of its merits is its freedom from any material settlement tending to bring on premature dilapidation. Its chief failures are over the easternmost arch of the nave, and in the N. transept."

Others again, and in the writer's humble opinion more justly, praise the screen wall as an ingenious, effective and not inelegant device for hiding architectural features which Wren did not wish to show. Wren's idea, as we have seen, was to hide the roof of the nave, and had he resorted to the mediæval clerestory arrangement, it is difficult to see how he would have been able to do this.

A good many adverse criticisms have been passed respecting the interior of the cathedral. Some object to the narrow, tunnel-like nave: others find fault with the great arches supporting the central dome. On the latter point Mr. Fergusson remarks: "The intermediate arches lead nowhere, and the archivolts of all the eight being carried to the same height, the alternate arches are filled up by a series of constructive expedients, destructive of architectural effect".





WREN'S PORCH, NORTH TRANSEPT, ST. PAUL'S CATHEDRAL

CHAPTER XI

MEMORIALS, MONUMENTS, THE CRYPT, ETC.

SEPULCHRAL MONUMENTS AND OTHER MEMORIALS IN ST. PAUL'S CATHEDRAL.

LIEUT.-GEN. SIR RALPH ABERCROMBY, K.B., died 1801. This is a remarkable monument representing a Highlander in the act of supporting the general who is falling from his horse. The central group is raised upon a plinth, of half-oval plan, and flanked by two Egyptian sphinxes. It was designed by R. Westmacott, A.R.A. The following is the inscription, a good example of the inflated style of the period:—

“Erected at the public expense to the memory of Lieut.-Gen. Sir Ralph Abercrombie, K.B., Commander-in-chief of an expedition directed against the French in Egypt: who having surmounted with consummate ability and valour, the obstacles opposed to his landing by local difficulties and a powerful and well-prepared enemy, and having successfully established and maintained the successive positions necessary for conducting his future operations, resisted, with

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signal advantage, a desperate attack of chosen and veteran troops, on the 21st of March, 1801; when he received early in the engagement a mortal wound; but remained in the field, guiding by his direction, and animating by his presence, the brave troops under his command, until they had atchieved the brilliant and important victory obtained on that memorable day. The former actions of a long life, spent in the service of his country, and thus gloriously terminated, were distinguished by the same military skill, and by equal zeal for the public service, particularly during the campaigns in the Netherlands, in 1793 and 94; in the West Indies in 1796, and 97; and in Holland in 1799; in the last of which, the distinguished gallantry and ability with which he effected his landing on the Dutch coast, established his position in the face of a powerful enemy, and secured the command of a principal fort and arsenal of the Dutch Republic, were acknowledged and honoured by the thanks of both Houses of Parliament.

“Sir Ralph Abercrombie expired on board the *Foudroyant*, on the 28th of March, 1801; in his 66th year.”

William Babington, 1756-1833. A distinguished physician and mineralogist.

Commander Richard Rundell Burgess, died 1797. This monument, the work of J. Banks, R.A., represents the hero in a very imperfectly clad condition receiving a sword from a winged female figure representing Victory. The fol-

lowing inscription gives the main facts in fairly brief form and in the delightfully stilted language then in vogue :—

“ Sacred to the memory of Richard Rundell Burgess, Esquire, Commander of His Majesty’s ship *Ardent*, who fell in the XLIII. year of his age, while bravely supporting the honour of the British flag ; in a daring and successful attempt to break the enemy’s line, near Camperdown ; on the eleventh of October, 1797. His skill, coolness, and intrepidity eminently contributed to a victory equally advantageous and glorious to his country. That grateful country, by the unanimous act of her legislature, enrolls his name high in the list of those heroes who under the blessing of providence have established and maintained her naval superiority and her exalted rank among nations.”

Captain John Cooke, killed at the battle of Trafalgar, 1805. This is a memorial panel in high relief placed above the monument to the Marquis Cornwallis. It is inscribed :—

“ Erected at the public expense to the memory of Captain John Cooke, who was killed commanding the *Bellerophon* in the Battle of Trafalgar, in the forty-fourth year of his age, and the thirtieth of his service.”

Charles Marquis Cornwallis, died 1805. This is a handsome pyramidal group comprising four figures, the highest representing the marquis himself in the robes of the Order of the Garter. The other figures, which are placed on lower levels, represent the British

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Empire in Europe and in the E., with a personification of the Bagareth, one of the great rivers of India, holding a small figure, representing the Ganges, in his right hand. The monument is the work of C. Rossi, R.A., and bears the following inscription :—

“To the memory of Charles Marquis Cornwallis, Governor-General of Bengal, who died 5th October, 1805, aged 66, at Ghazee-pore in the Province of Benares, in his progress to assume the command of the army in the field. This monument is erected at the public expense in testimony of his high and distinguished public character, his long and eminent public services both as a soldier and a statesman, and the unwearied zeal with which his exertions were employed in the last moment of his life to promote the interest and honour of his country.”

Major-General Robert Craufurd and Major-General Henry Mackinnon, who fell at Ciudad Rodrigo, 19th January, 1812.

John Donne, D.D., Dean of St. Paul's. This monument really belongs to the earlier cathedral, or “Old St. Paul's,” and is practically the only sepulchral memorial which escaped the ravages of the Great Fire. (*See page 37.*)

Captain George Duff, killed at the Battle of Trafalgar, 1805.

Major-General Thomas Dundas, died 1794. The monument, designed by John Bacon, R.A., was erected as a testimony of the grateful sense entertained by Parliament of the eminent services

which he rendered to his country, particularly in the reduction of the French West India Islands.

The general is represented by a bust standing upon a pedestal, whilst Britannia attended by Sensibility and the Genius of Britain is shown as crowning the bust with laurel.

Captain Robert Faulknor, died 1795. This monument is a fine composition by C. Rossi, R.A., in which the captain whilst falling into the arms of Neptune is being crowned by Victory. The following inscription records the extraordinary bravery of the man :—

“This monument was erected by the British Parliament to commemorate the gallant conduct of Captain Robert Faulknor, who on the 5th of January, 1795, in the thirty-second year of his age, and in the moment of victory, was killed on board the *Blanche* Frigate while engaging *La Pique*, a French Frigate of very superior force.

“The circumstances of determined bravery, that distinguished this action, which lasted five hours, deserve to be recorded. Captain Faulknor, having observed the great superiority of the enemy, and having lost most of his masts and rigging, watched an opportunity of the bowsprit of *La Pique* coming athwart the *Blanche* and with his own hands lashed it to the capstern, and thus converted the whole stern of the *Blanche* into one Battery ; but unfortunately soon after this bold and daring manœuvre, he was shot through the heart.”

General Charles George Gordon, usually known as Chinese Gordon, 1833-1885. The

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hero of Khartoum. This is a beautiful monument surmounted by a recumbent effigy in bronze by Mr. Boehm, R.A.

Captain Geo. N. Hardinge. This monument is in the form of a panel in high relief, representing a sarcophagus and placed above Captain Burgess's monument. On one side is an Indian warrior seated bearing the British standard, and on the other side is a figure representing Fame, lying recumbent on the base, her right hand stretched forward, and her hand holding a wreath of laurel over the following inscription:—

“NATIONAL.

“To Geo. N. Hardinge, Captain of the *St. Fiorenza*, 36 guns, 186 men: who attacked on three successive days *La Piedmontaise*, 50 guns, 566 men, and fell near Ceylon, in the path to victory, 8th March, 1808, aged 28 years.”

Reginald Heber, 1783-1826, English Bishop of Calcutta.

John Howard. The monument designed by John Bacon, R.A., 1795, is an erect and classically-clad figure of the great philanthropist, represented as trampling on fetters, etc.

The inscription is distinctly interesting.

“This extraordinary man had the fortune to be honoured whilst living in the manner which his virtues deserved; he received the thanks of both houses of the British and Irish Parliaments, for his eminent services rendered to his country and to mankind. Our national prisons and

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hospitals, improved upon the suggestion of his wisdom, bear testimony to the solidity of his judgment, and to the estimation in which he was held. In every part of the civilised world, which he traversed to reduce the sum of human misery, from the throne to dungeon, his name was mentioned with respect, gratitude, and admiration. His modesty alone defeated various efforts which were made, during his life, to erect this statue, which the public has now consecrated to his memory. He was born at Hackney in the County of Middlesex, Sept. 11th 1726. The early part of his life he spent in retirement, residing principally upon his paternal estate at Cardington, in Bedfordshire; for which county he served the office of Sheriff in the year 1773. He expired at Cherson in Russian Tartary on the 20th of January 1790, a victim to the perilous and benevolent attempt to ascertain the cause of and find an efficacious remedy for the plague. He trod an open but unfrequented path to immortality, in the ardent and unremitting exercise of Christian charity. May this tribute to his fame excite an emulation of his truly glorious achievements."

Admiral Earl Howe, died 1799. This beautiful monument, by John Flaxman, R.A., is perhaps one of the best pieces of monumental work in the cathedral. It stands on a semicircular base. The figures are above life size. That of the admiral is colossal and shows him standing and resting his right hand upon a telescope. Behind him, and somewhat raised above the

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level, upon which he stands, is a seated figure of Britannia holding a trident. On his right hand, in front, are two female figures representing History and Victory. The British lion crouches on the opposite side.

The inscription reads:—

“Erected at the public expense to the memory of Admiral Earl Howe, in testimony of the general sense of his great and meritorious services in the course of a long and distinguished life, and in particular for the benefit derived to his country, by the brilliant victory which he obtained over the French fleet off Ushant, 1st June, 1794. He was born 19th March 1726 and died 5th August, 1799, in his 74th year.”

Dr. Samuel Johnson, 1709-1784. This is another statue by John Bacon, in which the burly form of the celebrated Dr. Johnson is shown in a semi-nude condition. The great lexicographer is modelled in the attitude of deep thought.

Sir William Jones, knight, 1746-1794. A standing figure by John Bacon, R.A., 1797. Sir William Jones was a distinguished English Orientalist.

Sir Henry Montgomery Lawrence, 1806-1857. A distinguished British general.

Lord Leighton, 1830-1896. President of the Royal Academy. His beautiful tomb with recumbent effigy is in the N. aisle of the church.

Major-General J. R. Mackenzie and Brigadier-General E. Langwerth fell at Talavera, 28th July, 1809. This monument is in the

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form of a panel above the monument to Major-General Dundas. It is the work of C. Manning.

Viscount Melbourne (William Lamb), 1779-1848. English politician and prime minister.

Thomas Fanshaw Middleton, 1769-1822. Bishop of Calcutta. The monument which was provided by the Society for Promoting Christian Knowledge, is in the form of a marble group by J. G. Lough. It represents the bishop, in ample robes, blessing two Indian children kneeling before him.

Captain R. Willet Miller. This is a panel into which is introduced a medallion portrait of Captain Miller. The monument, which is the work of John Flaxman, R.A., was erected by his "companions in victory".

Henry Hart Milman, D.D., Dean of St. Paul's, 1791-1868. Dean of St. Paul's, poet and historian.

General Sir John Moore, K.B., 1761-1809. Distinguished Scottish general who fell at Corunna. The inscription is:—

"Sacred to the memory of Lieutenant-General Sir John Moore, K.B., who was born at Glasgow in the year 1761. He fought for his country in America, in Corsica, and in the West Indies, in Holland, Egypt and Spain: and on the 16th of January, 1809, was slain by a cannon-ball, at Corunna."

The monument was the work of J. Bacon, jun.

Captain James Robert Mosse of the *Monarch* and Edward Rion. Killed in the battle of Copenhagen.

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General Sir Charles James Napier, 1782-1853. English general and author. The conqueror of Sind (Scinde). The monument, which was designed by G. G. Adams, bears a simple record of the name and the words: "A prescient general, a beneficent governor, a just man".

Horatio Viscount Nelson and Brontë (monument of). The beautiful monument by Flaxman consists of an erect figure of Nelson in an attitude which may be described as dignified, calm, and noble. The loss of the right arm is skilfully hidden by a cloak which covers the right-hand side of the figure and descends in front to a little below the knee, and at the back almost to the ground. The whole composition and treatment of this monument is wonderfully fine. Lord Nelson's body is deposited in the crypt in the centre of the space under the dome.

Sir Joshua Reynolds, 1723-1792, R.A. A well-known English portrait painter.

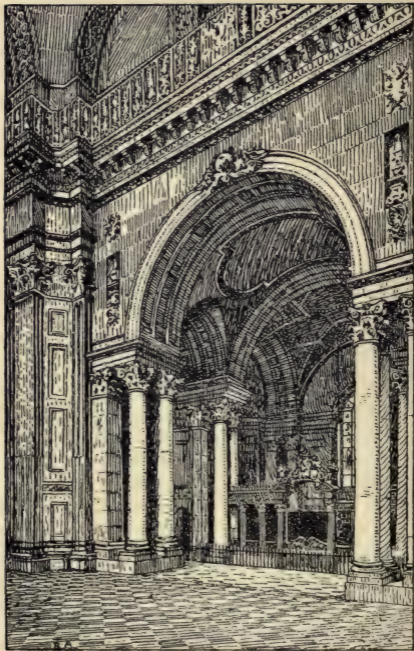
Lord Rodney (George Brydges), 1717-1792. English admiral.

Sir John Stainer, Mus. Doc. One of the most distinguished organists at St. Paul's Cathedral.

J. M. W. Turner, 1775-1851, R.A. English landscape painter of extraordinary merit and skill. This statue was executed by MacDowell.

Arthur Wellesley, Duke of Wellington, 1769-1852.





THE OLD WELLINGTON CHAPEL AND CONSISTORY COURT, NOW THE
CHAPEL OF THE ORDER OF ST. MICHAEL AND ST. GEORGE

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The magnificent monument to the memory of the Duke of Wellington, which now stands on the N. side of the nave under one of the arches between the nave and the N. aisle, is unquestionably one of the finest and most striking of the sepulchral enrichments of the cathedral. The monument, which was designed by Alfred Stevens, has received as a whole much praise, but there are some critics who have objected to certain parts of it. No one who attentively examines it, however, can fail to be favourably impressed by its nobility and dignity.

The recumbent effigy of the Duke of Wellington rests on a massive sarcophagus of marble enriched with bronze ornaments. Above this rises a beautifully proportioned canopy on which are groups in bronze representing Valour, with Cowardice at her feet, and Truth plucking out the tongue of Falsehood. The arms of the duke and the insignia of the Order of the Garter, both also in bronze, occupy the spaces above the canopy arch.

The Corinthian columns of white marble, which support the canopy, are of peculiar beauty, and their entire surface has been carved in slight relief with a charming diaper-like pattern, representing the reticulated surface of the palm tree. The high degree of finish of the minor details, indeed, is as pleasing as the general proportions of what may be regarded as one of the finest of the sepulchral monuments designed and executed during the nineteenth century.

The original intention was to place an

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equestrian figure of the duke on the platform at the top of the monument. Some such addition would add immensely to the general appearance of the composition. It would contribute to just proportion and would impart to the monument a feeling of completion and perfection which is now somewhat wanting. Such a figure was, as a matter of fact, actually designed by Alfred Stevens, and the effect it would have on the general design of the monument may be best understood from the sketch-model made for the competition in 1857 and now at South Kensington, although the monument as it exists to-day in St. Paul's Cathedral, presents a good many variations from the original sketch-model.

The full-size model of the duke seated on horseback has been preserved in the crypt at St. Paul's ever since the death of Stevens, and it may be hoped that it will one day be finished and executed in stone so as to form a suitable and completing feature on the top of the monument.

The Wellington monument formerly occupied the centre of the chapel near the S.W. angle of the cathedral, but the present more suitable place was found for it some years since, and its former site has now been converted into the Chapel of the Order of St. Michael and St. George.

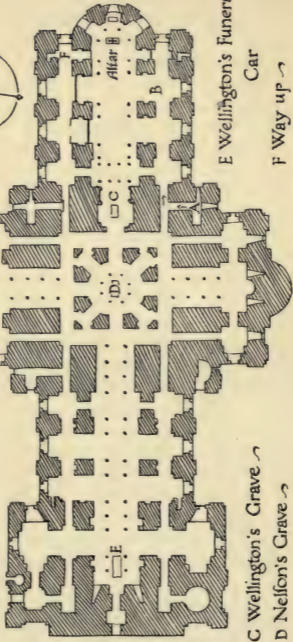
Captain G. B. Westcott, 1745 (?) - 1798. He was a distinguished and brave naval leader who met his death in the Battle of the Nile whilst fighting the French ship *Heureux*.





A Way down ~

B Many Artifts buried here ~



C Wellington's Grave ~

D Nelson's Grave ~

E Wellington's Funeral-Car

F Way up ~

A PLAN OF THE CRYPT OF ST. PAUL'S

Sir Christopher Wren, 1632-1723. One of the greatest architects England has ever produced.

The Crypt.—The existing crypt is remarkable for its large size, extending as it does throughout the entire area, both in length and breadth, of Wren's church. Nearly half of the crypt, however, is occupied by large and small piers and thick walling constructed for the purpose of carrying the great superstructure of the cathedral church proper. The most massive of the piers are placed at the intersection of the nave and choir and the transepts, in order to afford adequate support for the piers above which carry the dome. There are also very massive piers at the W. end, carrying the W. front with its two flanking towers. The floor of the dome is carried on eight principal piers and four secondary piers, as well as by eight circular pillars. There are also two rows of pillars supporting the middle of the floors of the nave, choir, and transepts.

The general effect of the crypt is one of great impressiveness, heightened in no small degree by the monuments and graves of some of the greatest and best-known of England's notable men.

In addition to these sepulchral monuments which will be presently described, is the Crypt Chapel, or Church of St. Faith at the extreme western end, and at the western end the gigantic funeral car of the Duke of Wellington, made of captured guns and inscribed with the names of Wellington's chief victories.

Of the eminent men whose remains are deposited in the crypt of the cathedral two, namely Nelson and Wellington, stand out conspicuously on the annals of fame in the nineteenth century.

Lord Nelson, born in 1758, was unquestionably England's greatest naval hero. No great sailor has ever taken such a prominent position in the achievements of the English navy, and it may be doubted whether any great commander, either naval or military, has ever appealed so powerfully and for such a great space of time to the imagination and affections of the English people. He died in the hour of victory. His gallantry and exploits have been enshrined in song. His name has long been a household word. Every detail of his life and wonderful successes has been described again and again. It is not necessary therefore to give here any account of them. It is enough to point out that his remains were given the most prominent place of burial in the very centre of the space under the dome. Nelson's body was preserved in spirits and brought home in the *Victory*. It lay in state in the Painted Hall at Greenwich, and was taken to London and accorded a public funeral on the 9th January, 1806.

The sarcophagus in which the body was deposited was one which had long before been made at the expense of Cardinal Wolsey for the burial of King Henry VIII. at Windsor.¹ The

¹ According to another account the sarcophagus was intended to contain the remains of the great Cardinal himself. It was designed and executed under the direction of Benedetto da Rovanza.

coffin, constructed of a portion of the main-mast of *L'Orient*, was presented to Nelson, after the battle of the Nile, by his friend Captain Hallowell of the *Swiftsure*. "I send it," wrote Hallowell, "that when you are tired of this life you may be buried in one of your own trophies." Nelson accepted the curious gift, and had it placed upright, with the lid on, against the bulk-head of his cabin, behind the chair on which he sat at dinner.

"The funeral of Nelson," writes Dean Milman, "was a signal day in the annals of St. Paul's. The cathedral opened wide her doors to receive the remains of the great admiral, followed, it might almost be said, by the whole nation as mourners. The death of Nelson in the hour of victory, of Nelson whose victories at Aboukir and Copenhagen had raised his name above any other in our naval history, had stirred the English heart to its depths, its depths of pride and sorrow. The manifest result of that splendid victory at Trafalgar was the annihilation of the fleets of France and Spain, and it might seem the absolute conquest of the ocean, held for many years as a subject province of Great Britain. The procession, first by water, then by land, was of course magnificent, at least as far as prodigal cost could command magnificence.

"The body was preceded to St. Paul's by all that was noble and distinguished in the land, more immediately by all the princes of the blood and the Prince of Wales. The chief

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mourner was the Admiral of the Fleet, Sir Peter Parker.

“The place of interment was under the centre of the dome. As a youth I was present, and remember the solemn effect of the sinking of the coffin. I heard, or fancied that I heard, the low wail of the sailors who bore and encircled the remains of their admiral.”

Another great public funeral which created almost as much interest as Nelson's was that of the Duke of Wellington. His death and funeral were events which profoundly impressed the English people. He had held prominent positions for so many years, and had been so closely allied with the political as well as the military interests and activities of England, that his death left a real gap in the ranks of public men. A public funeral at St. Paul's therefore came as a matter of course.

The duke died at Walmer Castle on 14th September, 1852, and his burial, which was carried out with great ceremony and pomp, took place on the 18th November following.

It was determined to convey the great warrior and statesman to his last resting-place with every mark of honour, and all the external symbols of national grief. The following is the official account of the funeral car used to convey the remains of the Duke of Wellington to his burial in St. Paul's Cathedral.

The Lord Chamberlain having requested the Superintendents of the Department of Practical Art to suggest a suitable design for the car, the

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following are the arrangements which were approved of by her majesty.

The leading idea adopted has been to obtain soldier-like simplicity, with grandeur, solemnity, and reality. Whatever there is, coffin, bier, trophies, and metal carriage, are all real, and everything in the nature of a sham has been eschewed. The dimensions have been controlled by the height and width of Temple Bar, which will not admit anything much higher than 17 feet. The design of the car, based upon the general idea suggested by the superintendents, was given by the art superintendent, Mr. Redgrave; but its constructive and ornamental details were worked out and superintended by Professor Semper, whilst the details relating to the woven fabrics and heraldry, were designed by Mr. Octavius Hudson; both being professors in the department.

The car, with its various equipments, consists of four stages or compartments.

(1) The coffin, the principal object on the car, was placed at the summit uncovered, having simply the usual military accoutrements, such as cap, sword, etc., upon it. To shelter the coffin and pall from rain, a small canopy of rich tissue, formed of a pattern suggested by Indian embroidery, was supported by halberds. The tissue consisted of silver and silk woven by Messrs. Keith, of Spitalfields; and at the corners of the halberds were hung chaplets of real laurel.

(2) The bier was covered with a black velvet

pall, diapered alternately with the duke's crest and field-marshal's *bâtons* across, worked in silver, and having rich silver lace fringe of laurel leaves, with the legend "Blessed are the dead which die in the Lord". The frieze was embroidered under Mr. Hudson's direction, and worked partly by students of the Female School of Ornamental Art.

(3) The platform of the car is of an architectural treatment, gilt, on which are inscribed the names of the duke's victories. The construction and modelling were executed by Mr. Jackson, of Rathbone Place. In the centre, at the four sides, are military trophies of modern arms, helmets, guns, flags, and drums, being real implements furnished by the Board of Ordnance.

The whole was placed on a carriage richly ornamented in bronze, about 20 feet long and 11 feet wide. Professor Semper directed this portion. The modelling was executed partly by Mr. Whittaker, a scholar, and Mr. Willes, a student of the department, and partly at Messrs. Jackson's establishment. The modelling of the duke's arms was entrusted to Mr. Thomas. The castings were apportioned out as follows: The wheels to Messrs. Tylers, of Warwick Lane; the corner figures of Fame, holding palms, to Messrs. Stuart and Smith of Sheffield; the panels of Fame to Messrs. Hoole of Sheffield; the lions' heads to Mr. Messenger of Birmingham; and the spandrels, moulding, and the duke's arms to Mr. Robinson of Pimlico.

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The carriage, built by Messrs. Barker, was drawn by twelve horses, with embroidered velvet housings, on which were the duke's arms, three abreast, led by sergeants of the Horse Artillery. The superintendence of the whole was entrusted to Messrs. Banting.

According to the original arrangements, the car was to be deposited in Marlborough House until all was ready for it to be finally housed at Chelsea Hospital.

The scene inside the cathedral when the Duke of Wellington was buried is graphically described by Dr. Milman, who as Dean of St. Paul's officiated on that memorable occasion.

The funeral of the Duke of Wellington lives in the memory of most of the present generation. Nothing could be more impressive than the sad, silent reverence of the whole people of London, of all orders and classes, as the procession passed through the streets.

In the cathedral . . . the interior was to have been entirely dark, except from artificial light, lines of which were to trace out all the lines of the architecture. This was thought far more impressive than the dull dubious light of a November day. But the daylight was, from haste, but imperfectly excluded, and the solemn effect of illuminating the whole building, with every arch, and the dome in its majestic circle, was in some degree marred.

Yet the scene under the dome was in the highest degree imposing. The two Houses of Parliament assembled in full numbers. On the

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N. side of the area the House of Commons ; behind these, filling up the N. transept, the Civic authorities, the City Companies and the members of the Corporation. On the S. side of the area the Peers ; behind them the clergy of the cathedral, and their friends. The foreign ambassadors sate on seats extending to the organ gallery. Every arcade, every available space was crowded ; from 12,000 to 15,000 persons (it was difficult closely to calculate) were present. The body was received by the Bishop, the Dean and the Clergy, with the choir, at the W. door and conducted to the central area under the dome, on which shone down the graceful coronal of light which encircled the dome under the whispering gallery. The pall was borne by eight of the most distinguished general officers who had survived the wars of their great commander, or the more glorious wars in which their country had been engaged.

The chief mourner was, of course, the Duke of Wellington, with the Prince Consort, and others of the royal family.

The service was the simple burial service of the Church of England, with the fine music now wedded to that service, and other music, including an anthem of very high order, composed by the organist, Mr. Goss. . . .

The gradual disappearance of the coffin, as it slowly sank into the vault below, was a sight which will hardly pass away from the memory of those who witnessed it.

The sarcophagus which, after some time, was

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prepared to receive the remains of Wellington, was in perfect character with that great man. A mass of Cornish porphyry, wrought in the simplest and severest style, unadorned, and because unadorned more grand and impressive ; in its grave splendour, and, it might seem, time-defying solidity, emblematic of him who, unlike most great men, the more he is revealed to posterity, shows more substantial, unboastful, unquestionable greatness.

The following is a list of those who have been buried within the crypt of St. Paul's or who are commemorated by monuments therein :—

Lieut. Anderson	1901
Thomas Attwood	1838
R. H. Barham, Minor Canon	1845
James Barry, R.A.	1806
Lt.-G. Battye	1857-1879
Maj. W. Battye }	
Thomas Bennet	1706
Sir Walter Besant	1901
R. C. Billing, Bishop	1898
Sir Joseph E. Boehm, R.A.	1890
William Boyce, Mus. Doc.	1779
Randolph Caldecott	1886
Piers Claughton, Bishop	1884
Martha Coby	1707
C. R. Cockerell, R.A.	1863
Admirable Sir E. Codrington	1851
Lord Collingwood	1810
Capt. John Cooke	1805
Mandell Creighton, Bishop	1901
George Cruikshank	1878

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W. B. Dalley	1888
George Dance, R.A.	1825
George Dawe, R.A.	1829
Capt. G. Duff	1805
John H. Foley, R.A.	1874
Archibald Forbes	1901
Sir Henry Bartle Frere	1884
Henry Fuseli, R.A.	1825
Col. J. Garwood	1845
Sir John Goss	1881
Lt.-Col. J. A. Grant	1892
Field-Marshal Sir P. Grant	1895
Maurice Greene, Mus. Doc.	1755
Sir George Gray	1878
Archdeacon Hale	1870
Sir J. Hawley	1885
R. Henley	1904
William Hoare	1808
W. and S. Holder	1697
F. M. Holl, R.A.	1888
Prebendary How	1893
Sir John Inglis	1862
Sir Edwin Landseer, R.A.	1873
Sir Thomas Lawrence, P.R.A.	1830
Lord Leighton, P.R.A.	1896
Canon Liddon	1890
Sir John A. Macdonald	1891
Col. Sir Duncan MacDougall	1862
Sir Charles MacGregor	1887
Maria Mackett	1874
Capt. A. Macnab	1815
Col. Sir V. Majendie	1898
John Martin	1680

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Lord Mayo	1872
Canon Melvill	1871
Sir John Millais, P.R.A.	1896
Dean Milman	1870
Robert Montgomery	1887
Robert Mylne, F.R.S.	1811
Field-Marshal Lord Napier	1890
E. V. Neale	1892
Rev. W. Nelson, D.D.	1835
Thomas Newton, Dean of St. Paul's and Bishop of Bristol	1782
Rear-Admiral Lord Northesk	1831
Lord-Mayor Nottage	1885
John Opie, R.A.	1807
Sir H. S. Parker	1885
Lieut.-Gen. Sir Thomas Picton	1815
J. V. Povah, Minor Canon	1882
Charles Reade	1884
John Rennie	1821
Sir Joshua Reynolds, P.R.A.	1792
George Richmond, R.A.	1896
Randolph Robinson	1881
Earl of Rosslyn	1805
Admiral Sir James Scott	1872
G. A. Spottiswoode	1897
Field-Marshal Lord Strathnairn	1885
Sir Arthur Sullivan, Mus. Doc.	1900
Capt. N. L. Thompson	1856
Brevet-Major Thurston	1897
J. M. W. Turner, R.A.	1851
Prebendary H. Venn	1873
John Wasdale	1807
Benjamin Webb, Prebendary	1885

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W. C. F. Webber, Minor Canon	1881
Benjamin West, P.R.A.	1820
Edmund Wiseman	1694
Jane Wren	1702
Maria Wren	1712
Constantine Wren	1751
and	
Sir Christopher Wren.	1723

whose modest epitaph reads:—

“Here lieth
 Sir Christopher Wren, knight,
 the builder of this Cathedral
 Church of St. Paul,
 who died
 in the year of our Lord
 MDCCXXIII.
 and of his age xci.”

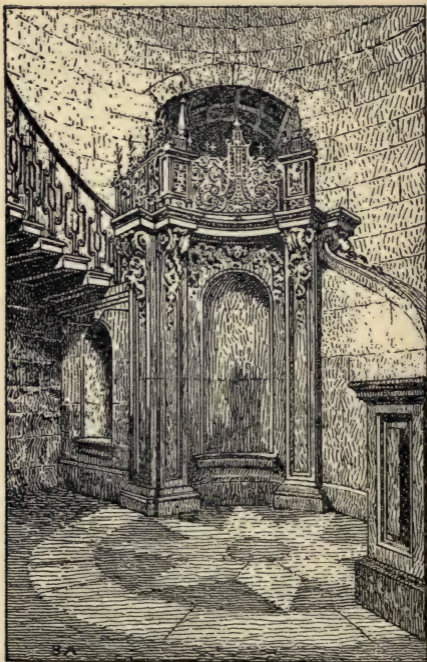
In addition to the above the crypt contains the monuments, saved from the Great Fire and formerly in Old St. Paul's, of

- Nicholas Bacon,
- William Cockayne,
- Thomas Heneage and his wife,
- William Hewitt, and
- John Wolley.

There are also memorial tablets, etc., to

- (i.) The officers killed in the Afghan War, 1878-1880.
- (ii.) Boer War Memorial, 1880-1881.
- (iii.) War Correspondents, 1883-1885.
- (iv.) St. John's Ambulance Corps, 1900.
- (v.) War Correspondents, 1904.





THE GEOMETRICAL STAIRCASE, ST. PAUL'S CATHEDRAL

CHAPTER XII

THE ORGAN, MUSICAL SERVICES, BELLS, LIST OF BISHOPS AND DEANS

LITTLE is known about the organ which belonged to Old St. Paul's. The only existing view of it known to the present writer is the one shown in the engraved plate of the choir which was published in Dugdale's *History of St. Paul's Cathedral*. The old organ is there shown as standing over the stalls on the N. side of the choir. The whole instrument appears to have been capable of being shut in by high folding doors, and these are there represented as being placed wide open. The plate shows the organ as it was in 1593.

The present fine organ in St. Paul's Cathedral, which may fairly claim to take high, if not indeed highest, rank among the church organs of the world, has an interesting history. It was originally built in or about the year 1695 by Bernard Schmidt, a German, a celebrated and skilful organ builder. It cost no less than £2,000, no inconsiderable sum of money at that period. The joinery work was executed by Charles Hopson, and the magnificent wood-carving of the organ-

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case, which still remains one of the glories of St. Paul's, was the work of Grinling Gibbons.

Towards the end of the eighteenth century certain additions were made by Crang. Bishop added to it in 1826 and again in 1849. When first erected, the organ was placed above the screen which separated the choir from the nave. In 1858-1859 it was taken down, and built in a new position under the central arch of the N. side of the choir. In 1870 it was reconstructed and placed in its present position, half being on each side of the entrance to the choir. It was first used in this its present position on the occasion of the Public Thanksgiving for the recovery of the Prince of Wales from serious illness.

This new arrangement of the organ was certainly a great improvement, although many regretted the removal of the choir screen which had been effected in 1858, whereby the original choir plan became considerably modified. The magnificent organ-case is well displayed, and there is an unquestionable advantage in having the organ brought forward near the great space of the central dome, as well as in having it placed in a regular and well-balanced position on each side of the choir.

Considerable additions and improvements were carried out in 1897. There are now no less than five rows of keys and pedals, 4,822 speaking pipes, 76 sounding stops, or, including couplers, a total of 102 stops. Some idea of the capacity and strength of the organ may be

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formed from the fact that in order to provide sufficient wind for the most powerful stops a pressure of about three tons is put on the bellows.

The following is a technical list of the various stops.

Pedal Organ (in the N.E. quarter gallery of the dome) :—

- | | | | | |
|-----|----------------------------------|-----------|----|--------|
| 1. | Double diapason (wood) | | 32 | feet. |
| 2. | Open diapason (wood) | | 16 | ” |
| 3. | Open diapason (wood) | | 16 | ” |
| 4. | Violone open diapason
(metal) | | 16 | ” |
| 5. | Violoncello (metal) | | 8 | ” |
| 6. | Principal (metal) | | 8 | ” |
| 7. | Mixture | | 3 | ranks. |
| 8. | Contra posaune | | 32 | feet. |
| 9. | Bombardon (metal) | | 16 | ” |
| 10. | Clarion (metal) | | 8 | ” |

Pedal Organ (under W. arch on N. side of choir) :—

- | | | | | |
|-----|----------------------|-----------|----|-------|
| 11. | Violone (metal) | | 16 | feet. |
| 12. | Bourdon (wood) | . (tone) | 16 | ” |
| 13. | Open diapason (wood) | | 16 | ” |
| 14. | Octave (wood) | | 8 | ” |
| 15. | Ophicleide (metal) | | 16 | ” |

Choir Organ (on the S. side) :—

- | | | | | |
|----|-------------------------|-----------|----|-------|
| 1. | Contra gamba (metal) | | 16 | feet. |
| 2. | Open diapason (metal) | | 8 | ” |
| 3. | Dulciana (metal) | | 8 | ” |
| 4. | Violoncello (metal) | | 8 | ” |
| 5. | Clarabella Flute (wood) | | 8 | ” |

ST. PAUL'S CATHEDRAL

Choir Organ (on the S. side) :—

6.	Lieblich gedacht (metal and wood)	8	feet.
7.	Flûte harmonique (metal)	4	”
8.	Principal (metal)	4	”
9.	Flageolet (metal)	2	”
10.	Corno basselto (metal)	8	”
11.	Cor Anglais (metal)	8	”

Great Organ (on the N. side) :—

1.	Double diapason (metal)	16	feet.
2.	Open diapason (metal)	8	”
3.	Open diapason (metal)	8	”
4.	Open diapason (metal)	8	”
5.	Open diapason (metal)	8	”
6.	Open diapason (wood : open throughout)	8	”
7.	Quint (metal)	5 $\frac{1}{3}$	”
8.	Flûte harmonique (metal)	4	”
9.	Principal (metal)	4	”
10.	Octave quint (metal)	2 $\frac{2}{3}$	”
11.	Fifteenth (metal)	2	”
12.	Furniture (metal)	3	ranks.
13.	Mixture (metal)	3	”
14.	Trombone (metal)	16	feet.
15.	Tromba (metal)	8	”
16.	Clarion (metal)	4	”

Swell Organ (on the S. side) :—

1.	Contra gamba (metal)	16	feet.
2.	Open diapason (metal)	8	”
3.	Lieblich gedacht (metal and wood)	8	”
4.	Salcional (metal)	8	”
5.	Vox angelica (metal)	8	”

THE ORGAN, SERVICES, BELLS, ETC.

Swell Organ (on the S. side):—

- | | | |
|----------------------|---|--------|
| 6. Principal (metal) | 4 | feet. |
| 7. Echo Cornet | 3 | ranks. |

Couplers and Accessories:—

- | | |
|----------------------------|--|
| Swell to great sub-octave. | |
| “ “ “ unison. | |
| “ “ “ super-octave. | |

Solo to swell.

Dome tubas to great.

Chancel tubas to great.

Tuba to solo.

Tuba to pedalo.

Solo “ “

Swell “ “

Great “ “

Choir “ “

Swell pistons to composition pedals.

Great pistons “ “

8. Fifteenth (metal)	2	feet.
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9. Contra posauue (metal)	16	“
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10. Cornopean (metal)	8	“
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11. Hautboy (metal)	8	“
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12. Clarion (metal)	4	“
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Solo Organ (under W. arch on N. side):—

1. Flûte harmonique (metal)	8	feet.
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2. Concert flûte harmonique (metal)	4	“
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3. Piccolo (metal)	2	“
--------------------	---	---

4. Open diapason (metal)	8	“
--------------------------	---	---

5. Gamba (metal)	8	“
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6. Contra fagotto (metal)	16	“
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7. Contra posauue (metal)	16	“
---------------------------	----	---

8. Cor Anglais (metal)	8	“
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ST. PAUL'S CATHEDRAL

Solo Organ (under W. arch on N. side) :—

- | | |
|--------------------------------|---------|
| 9. Trumpet (metal) | 8 feet. |
| 10. Orchestral hautboy (metal) | 8 ” |
| 11. Corno bassetto (metal) | 8 ” |
| 12. Cornopean (metal) | 8 ” |
| 13. Flûte harmonique (metal) | 8 ” |

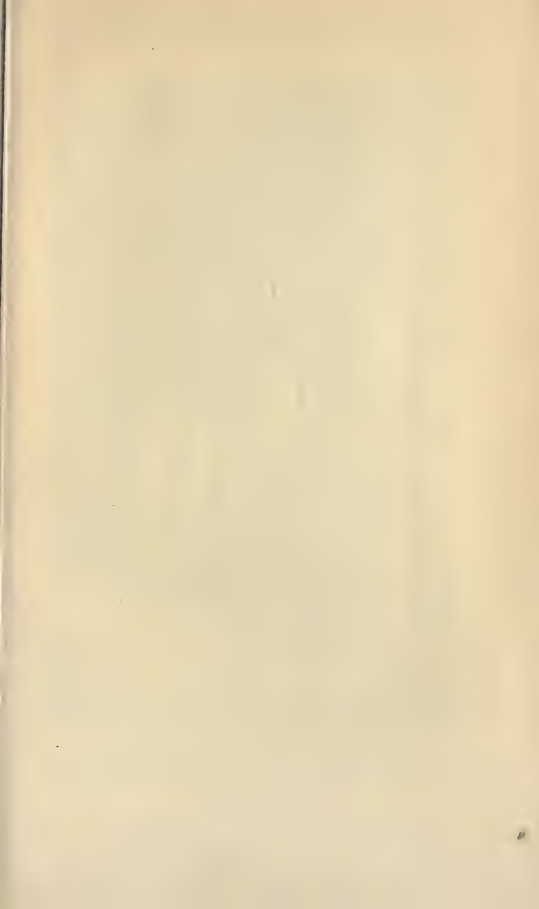
Altar Organ :—

- | | |
|-------------------------------------|----------|
| 1. Contra gamba (metal) | 16 feet. |
| 2. Gamba (metal) | 8 ” |
| 3. Vox angelica, 3 ranks
(metal) | 8 ” |
| 4. Vox humana (metal) | 8 ” |
| 5. Tremulant. | |

Tuba Organ :—

- | | |
|------------------------|----------|
| 1. Double tuba (metal) | 16 feet. |
| 2. Tuba (metal) | 8 ” |
| 3. Tuba (metal) | 4 ” |
| 4. Tuba major (metal) | 8 ” |
| 5. Clarion (metal) | 4 ” |

The place which St. Paul's Cathedral now occupies in the life of the City of London and of the nation is very important, and it may be said to be of increasing importance. This is shown not only by the enormous crowds of people attending the great musical services of Lent, Holy Week, etc., but also by the Sunday and daily congregations which often fill the great space under the dome, and part of the adjacent nave and transepts. If justification for the alteration of congregational accommodation were needed, it would be found unquestionably in this increased popularity of the public services at the cathedral.





SOUTH CHOIR AISLE, ST. PAUL'S CATHEDRAL

THE ORGAN, SERVICES, BELLS, ETC.

Of the purely musical character of the services it is perhaps hardly necessary to speak in this place, except to pay a very cordial tribute of gratitude and admiration to the skill of the organists and choristers whose efforts have done so much to grace and illuminate the services at St. Paul's for many years past.

The Bells of St. Paul's.—The bells of St. Paul's cathedral, or rather, a bell, was proverbial even in the time of the poet Chaucer. In the *Canterbury Tales* it gives point to a speech delivered by the host:—

“ Yea quod our Hostë, by Saint Paulës Bell
Ye say right sooth.”

When the former cathedral, “ Old St. Paul's,” was standing, there was a clochier, or bell-tower, at the E. end of the church. This tower had a timber lead-covered spire, and within it once hung a bell which was rung to call the citizens of London to a Folkmote held close beside it. This, probably, was the bell to which Chaucer referred.

Dugdale states that the timber spire of the tower was probably built or rebuilt about the beginning of the reign of Henry III. At a later period, it would seem, the great bell was supplemented or replaced by four other very great bells, called Jesus Bells “in regard they specially belonged to Jesus Chapel, situate at the east end of the Undercroft of Paul's ; as also on the top of the spire, the image of St. Paul ; all standing till Sir Miles Partridge, knight, temp.

Henry VIII., having won them from the king, at one cast of the dice, pulled them down, which Sir Miles afterwards (scil. temp. Ed. VI.) suffered death on Tower-hill, for matters relating to the Duke of Somerset" (*Dugdale*).

The largest of the old bells at St. Paul's is placed in the S. bell-tower. It is used only for the tolling of the hour, for tolling at the death and funeral of the sovereign and other members of the royal family, the Bishop of London, the Dean of St. Paul's, and the Lord Mayor of London if he should die during his mayoralty. It bears the inscription:—

“ Richard Phelps made me, 1716 ”

Its diameter is nearly 6 feet, 11 inches, and its weight 5 tons, 4 cwt. The keynote or sound of the bell is A flat, but the sound when heard at a very great distance is E flat.

In the N. bell-tower is the bell used for the daily services. This is smaller, being not quite 4 feet and 2 inches in diameter. It was inscribed:—

“ Made by Philip Wightman, 1700 ”

This bell appears to have been originally the Great Tom of Westminster, which before the Reformation was named Edward in allusion to Edward the Confessor. After the time of Henry VIII. it was called “Great Tom,” a corruption, it is believed, of *Grand Ton*, from its deep sonorous sound.

This bell had previously been hung in the

clock-tower opposite Westminster Hall Gate. In 1698, however, this tower with its contents was given by William III. to St. Margaret's parish for the benefit of the poor. The bell was then taken down and sold to St. Paul's Cathedral at the rate of 10d. a pound, for rather more than £385. When it was being conveyed to the City it fell from the carriage and was broken. For some years it stood under a shed, and was at length recast, with some additional metal, by Philip Wightman, 15th December, 1708. When hung at St. Paul's it was used for the striking of the hours, but it was soon cracked, and had to be cast again. This operation was not a success; and it was necessary to cast it once more. The hours are now tolled on the bell cast by Richard Phelps in 1716.

The distances from which the dome of St. Paul's Cathedral can be seen, and also from which, with certain favourable winds, the bell upon which the clock strikes the hour can be heard, are remarkable. When the cathedral is clearly visible from great distances, such as the ridge of the North Downs in certain parts of Surrey, it is generally regarded by the country people as a sign of approaching rain.

There is a curious tale told of a soldier in the reign of William III., which seems to show that the great bell, upon which the clock of St. Paul's strikes the hour, has been heard as far away as Windsor Castle. John Hatfield, the soldier referred to, who died in 1770 at the age of 102 years, was upon an occasion brought

before a court-martial for falling asleep on duty upon Windsor Terrace. In proof of his innocence he asserted that he heard St. Paul's clock strike thirteen. Upon inquiry being made this statement was confirmed by several witnesses. The clock actually did, upon this particular occasion, strike thirteen.

Another version of this story is that it was the Westminster *Great Tom*, and not the bell of St. Paul's which was heard at Windsor.

There is a tradition, quoted as such by the late Rev. Dr. W. Sparrow Simpson, that one of the bells upon which the clock strikes the quarters at St. Paul's, was brought from St. Salvator's Church, St. Andrews (Scotland). It is remarkable for the rich deep tone it gives forth.

The peal of twelve bells hanging in the N. tower, and introduced by Dr. Stainer, is the heaviest in England and perhaps also in the world. They may be heard every Sunday at 10 A.M. and 2.45 P.M. and on the great church festivals. The ringers, who are styled the Society of College Youths (founded in 1637), may also be heard practising at half-past eight on every fourth Tuesday evening, excepting during the season of Lent.

In the S. bell-tower is the new Great Paul weighing nearly 17 tons, cast by Messrs. Taylor, of Loughborough. It is rung for five minutes daily at one o'clock, and is used as the five minute bell on Sundays and Holy Days.

Bishops of London.—The long list of the Bishops of London, commencing almost at the

THE ORGAN, SERVICES, BELLS, ETC.

beginning of the seventh century,¹ contains some very celebrated and very remarkable names. To attempt anything like a fairly complete sketch of them and their more important actions would be to give a series of biographical sketches which would furnish ample material for a small library. It is preferable, therefore, to give in connection with each name one or two of the more noteworthy facts in the smallest possible space.

Mellitus, 604-619, who became afterwards Archbishop of Canterbury, was one of the second band of missionaries sent by Pope Gregory the Great to reinforce Augustine at Canterbury in 601.

Cedda, 621 (?) - 664.

Wina, or Wine, 666-671. Buried at Winchester.

Erkenwald, the son of Offa, King of the East Angles. He was consecrated in 675, and founded the monasteries of Chertsey and Barking. He died at the latter monastery in 685. His body was buried in the nave of St. Paul's, and afterwards removed to a very sumptuous shrine.

Waldhere, 685 (?) - 704 (?)

Ingwald, 704-745.

Egwulf, 745-747.

Wighed, 747 (?) - 754 (?)

Aldberht, Bishop about 761.

¹ Bishop Restitutus is believed to have been Bishop of London in 314, but there is a long gap between him and Bishop Mellitus.

Eadgar, Bishop in 768 and 789.

Kenwalch, Bishop in 773.

Eadbald, Bishop in 784.

Heathobert, 795 (?) - 802.

Osmund, 802 - 816 (?).

Ethelnoth, Bishop in 816.

Coelbert, 830 - 838.

Deorwulf, 838 (?) - 848.

Swithulf, Bishop in 851.

Elfstan I., 860 - 898.

Wulfsy, 900 - 904. He subscribed the royal charters to Hyde Abbey, Winchester.

Ethelwald.

Elfstan II., Bishop in 926.

Theodred, surnamed the Good, Bishop in 938 and 939.

Wulfstan I.

Brihthelm, 956 - 958. He subscribed the charter to the monastery of Abingdon, in 956.

Dunstan, Bishop of Worcester, was translated to this see in 958: though some authorities state that he only received it *in commendam*. Having sat but one year, he was removed to the metropolitan see of Canterbury, where he died in 988.

Elfstan III., was Bishop of London for more than thirty years. His name appears upon several charters granted late in the tenth century. It was during his episcopate, in 961, that St. Paul's Cathedral was burnt.

Wulfstan II., 996 - 1002 (?).

Elfwin, Bishop in 1012, when he buried the body of St. Alphege in St. Paul's Cathedral.

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Elfwy, 1015-1035.

Elfward, 1035-1044.

Robert, a Norman, was made Bishop of London by Edward the Confessor in 1044. Translated to Canterbury in 1051: driven from England with other Norman bishops in 1052.

William was also a Norman, and chaplain to Edward the Confessor, consecrated Bishop of London in 1051. In 1070, he was succeeded by Hugh d'Orivalle.

Hugh d'Orivalle, said to be afflicted with leprosy, 1070-1084.

Maurice, Chaplain and Chancellor to William the Conqueror. He was in 1085 consecrated at Winchester by Archbishop Lanfrank. He crowned King Henry I. and died in 1107.

Richard de Belmeis I., 1108-1127: buried in the Church of St. Osyth, Essex.

Gilpert Universalis, 1128-1134 (?).

Robert de Sigillo, the next *recorded* Bishop, 1141-1152.

Richard de Belmeis II., 1152-1162.

Gilbert Foliot, 1163-1187. He is said to have been the first English bishop who was canonically translated from one see to another. He gave some ground in St. Paul's Churchyard for the purpose of building a house for the dean.

Richard Fitz Neal after a vacancy of two years, he was enthroned in 1189, died 1198.

William de Santa Maria, 1198: resigned 1221.

Eustace de Fauconberge, 1221-1228.

Roger Niger, 1229: died at Stepney, 1241.

He made several benefactions to the fabric of the church.

Fulk Basset, 1241 : died of the plague, 1259. He had previously been Dean of York, and provost of the collegiate church of St. John of Beverley.

Henry de Wengham, 1259-1262.

Henry de Sandwich, 1263-1273.

John de Chishull, 1273-1280.

Richard Gravesend, 1280-1303. This bishop first instituted the office of sub-dean in the cathedral in 1290.

Ralph de Baldock, 1304-1313. Owing to his election being disputed at Rome, he was not consecrated till January, 1306, and then at Lyons by Peter Hispanus, a cardinal. He had previously been Dean of St. Paul's and Lord Chancellor.

Gilbert Segrave, 1313-1317.

Richard de Newport, 1317-1318.

Stephen de Gravesend, nephew to a former bishop of this name, 1318-1338. He openly opposed the dethroning of Edward II., and with others was imprisoned, but afterwards pardoned.

Richard de Bentworth, 1338-1339.

Ralph de Stratford, 1340-1354. He was a nephew of John de Stratford, Archbishop of Canterbury.

Michæl de Northburg, LL.D., 1354-1361.

Simon de Sudbury, 1361 : translated to Canterbury in 1375. Murdered by rebels in 1381.

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William Courtenay, Bishop of Hereford, was translated to London in 1375. Translated to Canterbury in 1381.

Robert de Braybroke, 1381-1404. In 1382 he was made Lord Chancellor.

Roger de Walden, 1404-1406.

Nicholas Bubwith, 1406-1407. He held many high offices, including those of Master of the Rolls, Keeper of the Privy Seal, and Treasurer of England.

Richard Clifford, 1407-1421. He had been appointed Keeper of the Privy Seal to Richard II. about 1399.

John Kemp, 1421-1426. He was appointed Archbishop of York in 1426 ; and subsequently Archbishop of Canterbury.

William Gray, 1426-1431.

Robert Fitz Hugh, 1431-1436.

Robert Gilbert, 1436-1448.

Thomas Kemp, 1448-1489.

Richard Hill, B.D., 1489-1496 (?).

Thomas Savage, 1496-1501. He became Archbishop of York in 1501.

William Warham, 1502-1503. He enjoyed many minor preferments and filled many great offices. He acted as ambassador to the Duke of Burgundy. In 1494 he became Master of Rolls ; in 1502, Keeper of the Great Seal ; in 1503, Lord Chancellor ; and towards the end of 1503, he was translated to Canterbury.

William Barons, 1503-1505.

Richard Fitz James, 1506-1522.

Cuthbert Tunstall, 1522-1530. He held

several of the great offices of state, and in 1530 was translated to the see of Durham.

John Stokesley, D.D., 1530-1539.

Edmund Bonner, 1539; deprived by King Edward the Sixth's Commissioners in 1549.

Nicholas Ridley, 1550: condemned and burnt as a heretic 1555.

Edmund Bonner, restored bishop, 1553, and again displaced by the authority of Parliament in 1559. He died in the Marshalsea Prison in 1569.

Edmund Grindal, 1559-1570. He was translated to the see of York in 1570 and subsequently to that of Canterbury. He died at Croydon in 1583.

Edwin Sandys, D.D., 1570-1575. Translated to York and died in 1588.

John Aylmer, 1576-1594.

Richard Fletcher, D.D., 1594-1596.

Richard Bancroft, D.D., 1597-1604.

Richard Vaughan, D.D., 1604-1607.

Thomas Ravis, D.D., 1607-1609. Buried in St. Paul's.

George Abbot, D.D., 1609-1610.

John King, D.D., 1611-1621. King James I. is said to have called him *the king of preachers*.

George Montaigne or Mountaigne, D.D., 1621-1627.

William Laud, D.D., 1628-1633.

William Juxon, LL.D., 1633-1660.

Gilbert Sheldon, D.D., 1660-1663.

Humfrey Henchman, D.D., 1663-1675.

Henry Compton, D.D., 1675-1713.

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John Robinson, D.D., 1713-1723.

Edmund Gibson, D.D., 1723-1748.

Thomas Sherlock, D.D., 1748-1761.

Thomas Hayter, D.D., 1761-1762.

Richard Osbaldeston, D.D., 1762-1764.

Richard Terrick, D.D., 1764-1777.

Robert Lowth, D.D., 1777-1787.

Beilby Porteus, D.D., 1787-1808.

John Randolph, D.D., 1808-1813.

William Howley, D.D., 1813-1828.

Charles James Blomfield, D.D., 1828-1856.

Archibald Campbell Tait, D.D., 1856-1869.

John Jackson, D.D., 1869-1885.

Frederick Temple, D.D., 1885-1896.

Mandell Creighton, D.D., 1896-1901.

A. F. Wynn-Ington-Ingram, 1901.

Deans of St. Paul's.—The following list of the Deans of St. Paul's from the earliest to the present time comprises the names of many distinguished men. A few particulars of the lives or works in connection with the cathedral are given in the case of the more prominent occupants of the dean's stall :—

Leovegarus.

Godwinus.

Syredus.

Guilermus.

Elfwinus.

Luiredus.

Ulstan, Ulstanus or Wlmannus, about 1086.

William, dean in 1111: died 1138.

Ralph de Langford, 1138-1150.

Taurinus de Stamford, 1150-1160.

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Hugh de Marinio, 1160-1181.

Ralph de Diceto, 1181-1210 (?). He was the author of *Imagines Historiam*, printed in the *Decem Scriptores*.

Alardus de Burnham, 1210 (?) - 1216.

Gervase de Hobrugg, 1216- (?). He had been chancellor of the church. He was dean only for a short period.

Robert de Watford (or Downtford), Dean in 1218.

Martin de Pateshull, 1228-1229.

Walter de Langford.

Geoffrey de Lucy, dean in 1231: died 1240.

William de St. Maria, 1241-1243.

Henry de Cornhill, 1244-1254.

Walter de Salerne (or Walter de London), 1254-1256.

Peter de Newport.

Richard Talbot, 1262; died same year. He had been treasurer of the church in 1260.

Geoffrey de Feringes, dean, 1263-1268.

John de Chishull, dean in 1268. He afterwards became Bishop of London.

Herveius de Borham, 1274-1276. He was one of the justices of the King's Bench in 1265.

Thomas de Inglethorp (or Ingaldesthorp), 1276-1283.

Roger de la Leye, or Lee, 1283-1285. He appears to have held many important offices. In 1251 he was remembrancer of the king's exchequer: he was afterwards one of the barons. He was a great pluralist, holding many ecclesiastical preferments concurrently.

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William de Mundfort, or Montford, 1285-1294. He also was a pluralist holding, at the time of his death, in addition to the deanery of St. Paul's, and the archdeaconry of Salop, no less than seven rectories with cure of souls.

Ralph de Baldock, or Baudake, 1294-1304. He became Bishop of London in 1304.

Raymond de la Gôth, 1306-1307. He was the nephew of Pope Clement the Fifth. In 1307 he was appointed to the deanery of Lincoln, and in 1311 to that of Sarum, which latter he held until his death in 1346.

Arnaldus Frangerius de Cantilupo, 1307-1313. He also was a relative of Pope Clement the Fifth. He was Archbishop of Bourdeaux and Cardinal Presbiter in the Church of Rome.

John de Sandale was the next dean. The date of his election is uncertain. In 1312 he was made *locum tenens* of the king's treasury: he was made Treasurer in 1313; Chancellor of England in 1315; Bishop of Winchester in 1316. In 1319 he died, and was buried in the Church of St. Mary Overey.

Richard de Newport, 1314-1317 or 1318. He became afterwards Bishop of London.

Vitalis de Testa, 1317 (?) - 1323.

John de Everdon, 1323-1336. In 1307 he was Baron of the Exchequer; in 1308 Chancellor of Exeter Cathedral Church; and in 1311 Dean of Wolverhampton. He died in 1336.

Gilbert de Bruera, 1336-1353 (?). He held successively preferments in the churches of

York, Lichfield, and Sarum. He had also been Archdeacon of Ely.

Richard de Kilmyngton, 1353-1361. He was domestic chaplain to Richard de Bury, Bishop of Durham. He was a great opponent of the mendicant friars, and wrote much against them.

Walter de Alderbury, 1362-1363.

Thomas Trilleck, 1363-1364 (?). He was made Bishop of Rochester by Pope Urban the Fifth, and died in 1372.

John de Appleby, LL.D., 1364-1389 (?). He was one of the commissioners appointed to treat with the ambassadors about a peace.

Thomas de Eure, or Evere, LL.D., 1389-1400. In 1372 he had been admitted Rector of Hendon, Middlesex.

Thomas Stow, LL.D., 1400-1405. He was also Prebendary of Mapesbury and Archdeacon of London.

Thomas Moore, 1406-1421. He had been treasurer to Anne, queen of Richard II.

Reginald Kentwode, 1421-1441. He had previously held the archdeaconry of London and the prebend of Totenhale.

Thomas Lisieux, 1441-1456 (?). In 1456 he became keeper of the king's privy purse, and sat in Parliament as the proctor of Thomas Beckington, Bishop of Wells.

Laurence Bathe, or Both, 1456-1457. He became Bishop of Durham in 1457, and subsequently filled the high posts of Archbishop of York, and Chancellor of England.

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He was the brother of William Both, Bishop of Lichfield, and John Both, Bishop of Exeter.

William Say, D.D., 1457-1468.

Roger Radclyff, LL.D., 1468-1471.

Thomas Wynterburne, LL.D., 1471-1478.

He held the prebend of Mora, afterwards that of Totenhale, together with the rectory of Harrow on the Hill, and the archdeaconry of Canterbury.

William Worsely, LL.D., 1479-1499. He appears to have been charged with complicity in Perkin Warbeck's insurrection, but out of respect for his learning and station the king pardoned him.

Robert Sherbon, or Sherburne, 1499-1505. He became Bishop of St. David's in 1505; and Bishop of Chichester in 1508.

John Colet, 1505-1519. There is probably no more distinguished name in the list of Deans of St. Paul's than that of Dr. John Colet. He was born, it is believed, in the parish of St. Antholin, in the City of London, in or about the year 1466. He received his early education, and went up to Oxford about 1483, although his college is not now known. In 1493, he made a continental tour. On his return he was ordained deacon and priest. In 1505 he was appointed to succeed Robert Sherborne as Dean of St. Paul's. His gifts as a great preacher attracted the attention of Erasmus and Thomas More, both of whom became his fast friends. Colet inherited great wealth from his father and he devoted a portion of it to the foundation

of a new school in St. Paul's Churchyard. The site chosen was at the eastern end of St. Paul's Cathedral, and at the time it was occupied by a number of bookbinders' shops. These were cleared away and under Colet's supervision the new school house was built. It comprised a large schoolroom, a small chapel, and apartments for the headmaster and his assistant, or "sur-master". The school was built to accommodate 153 boys and cost Colet a sum equal to £40,000 pounds of our modern money.

Richard Pace, 1519-1532. Among many other offices held by him was that of the archdeaconry of Dorset. He was also sent as ambassador to Venice.

Richard Sampson, LL.D., 1536-1540. He afterwards became Bishop of Chichester, Bishop of Lichfield, and President of Wales.

John Incent, LL.D., 1540-1545. He was one of the residentiary canons of the cathedral in 1519 when the chapter made submission to Henry VIII. as head of the Church. In 1537 he became master of the Hospital of St. Cross at Winchester.

William May, LL.D., 1545-1553. In the reign of Queen Mary he was deprived of his deanery, but he was reinstated in the reign of Queen Elizabeth.

John Feckenham, 1553-1556. In 1556, on the restoration of the Abbey of St. Peter, Westminster, Feckenham resigned his deanery of St. Paul's and became the abbot of the new foundation.

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Henry Cole, 1556-1559. In the beginning of the reign of Elizabeth he was deprived, to make room again for Dr. May.

William May, 1559-1560.

Alexander Nowell, 1560-1602.

John Overall, D.D., 1602-1614.

Valentine Carey, D.D., 1614-1621.

John Donne, 1621-1631. This singular and brilliant man, courtier, poet, divine, became Dean of St. Paul's in 1621, although he had only taken holy orders in 1615. His first sermon as Dean was preached from Paul's Cross, and many of his discourses were delivered before the sovereign and royal court and usually he preached upon great public occasions. Donne was essentially a great preacher. He died in 1631, and was buried in St. Paul's Cathedral. The chief events of his life have been ably and graphically delineated by his intimate friend Izaak Walton.

Thomas Winniff, D.D., 1631-1641.

Matthew Nicholas, LL.D., 1660-1661.

John Barwick, D.D., 1661-1664. He had previously held the deanery of Durham.

William Sancroft, 1664-1677. When in 1664 he was appointed Dean of St. Paul's he immediately turned his attention to the restoration of the cathedral. In July, 1666, he, in company with the Bishop of London and Christopher Wren, viewed the ruined building, and decided upon the erection of a "noble cupola, a forme of church building not as yet known in England, but of wonderfull grace".

Dean Sancroft himself contributed the large sum of £1,400 towards the fund for the building of the new cathedral, and he was instrumental in obtaining liberal contributions from others. He took great interest in the details of the architecture and the finances of the new cathedral, and personally supervised the work, nothing being done without his presence and no materials were bought, and no accounts were passed without him. In order to pay attention to all these works he was excused his residence as a prebendary of Durham.

Dean Sancroft also rebuilt at a cost of £2,500 the deanery of St. Paul's which, like the cathedral church, had perished in the great fire. It was partly due to his exertions that the Coal Act was passed and thus the rebuilding of the cathedral was made possible without undue delay.

Dean Sancroft was chosen Archbishop of Canterbury in 1677, in succession to Dr. Sheldon.

Edward Stillingfleet, D.D., 1677-1689; afterwards Bishop of Worcester, was a popular preacher, and an eminent ecclesiastic of the seventeenth century. He was also in his time a popular writer on religious subjects. It has been justly said of him: No bishop of his day was more prominent or more famous than Stillingfleet; but the reputation which his remarkable industry, wide knowledge, and popular gifts gave him among contemporaries was not

enduring. Although the publication of his complete works did not enhance his fame, his power as a writer and the accuracy of his historical and antiquarian knowledge are unquestionable (*Dictionary of National Biography*).

John Tillotson, D.D., 1689-1691, who afterwards reached the dignity of Archbishop of Canterbury, was one of the prominent preachers of the eighteenth century. He was buried in the Church of St. Lawrence Jewry, where there is a monument to his memory.

William Sherlock, D.D., 1691-1707. He was born in Southwark in or about 1641, and in time acquired considerable fame as a great preacher. He took a very active part in religious controversy. On 15th June, 1691, he was installed in the deanery of St. Paul's in succession to Dr. Tillotson.

Henry Godolphin, D.D., 1707-1726.

Francis Hare, D.D., 1726-1740.

Joseph Butler, D.D., 1740-1750. When Dr. Butler was appointed Dean of St Paul's he was already holding the rectory of Stanhope (Durham), a prebend at Rochester, and the bishopric of Bristol. He was subsequently made Bishop of Durham. Dr. Butler occupied a conspicuous position in the social and ecclesiastical life of the earlier half of the eighteenth century. He took an active interest in religious controversy; but he is best known as the author of *The Analogy of Religion*.

Thomas Secker, D.D., 1750-1758, who has been well described as a favourable specimen of

the orthodox eighteenth-century prelate, had been made Bishop of Oxford in 1737, and in 1758 was raised to the exalted post of Archbishop of Canterbury. He was a scholar with considerable depth of knowledge: he was a good Hebraist, wrote elegant Latin, and left a large collection of manuscripts to the library at Lambeth Palace.

John Hume, D.D., 1750-1766.

Frederick Cornwallis, D.D., 1766-1768.

Thomas Newton, D.D., 1768-1782.

Thomas Thurlow, D.D., 1782-1787.

George Pretyman, D.D., 1787-1820. He was also Bishop of Lincoln, and in 1803 he assumed the name of Tomline on a large estate being left to him by the will of Marmaduke Tomline. He vacated the deanery of St. Paul's upon being appointed Bishop of Winchester in 1820.

William Van Mildert, 1820-1826. He also held the bishopric of Llandaff, and was translated to Durham in 1826.

Charles Richard Sumner, 1826-1828, afterwards Bishop of Winchester.

Edward Coplestone, 1828-1849. He also held the bishopric of Llandaff.

Henry Hart Milman, 1849-1868, whose massive marble effigy forms such a striking feature amongst the sculpture of St. Paul's, was originally so much attracted by the poetical writings of Scott and Byron that he produced poetry himself, some of which attained popularity. He wrote a well-known history of his

THE ORGAN, SERVICES, BELLS, ETC.

own cathedral, *Annals of St. Paul's*; and several other less-known books, contributions to *The Quarterly Review*, translations, etc., from time to time issued from his pen. Dr. Milman died in 1868.

Henry Longueville Mansel, 1868-1871.

Richard William Church, 1871-1890.

Dean Church will be specially remembered for the active interest he took in introducing into the cathedral a more dignified type of worship, and in fitting the church for great public services. The scheme for decorating St. Paul's was elaborated under his auspices.

Robert Gregory, 1890.

APPENDICES

- I. FUNERAL OF SIR PHILIP SIDNEY.
- II. CELEBRATION OF THE NEW YEAR OUTSIDE
ST. PAUL'S CATHEDRAL.
- III. PROPOSED RESTORATION OF PAUL'S CROSS.

I

FUNERAL OF SIR PHILIP SIDNEY

THE fatal wound by which Sir Philip Sidney's brilliant career was terminated was received during the attack on the stronghold of Zutphen in the Low Countries on the 22nd September, 1586, but it was not until the 17th of the following month that death ensued. In the meantime Sidney had been carried to Arnhem. The States-General wished to give him a public funeral and they are said to have offered to spend half a ton of gold on a suitable memorial to him. The offer, however, was declined. The body having been embalmed and conveyed to Flushing, was accompanied by 1,200 English soldiers and placed on Sidney's own ship, *The Black Pinnace*. This ship, rigged with black sails, reached London on the 5th November,

ST. PAUL'S CATHEDRAL

the coffin was landed at the Tower of London and borne from thence to a house in the Minories.

A delay of five months occurred before the public funeral took place. This was caused by difficulties in dealing with the claims of some of the creditors of Sir Philip Sidney. On the 16th of February, however, the state funeral procession, comprising 700 mourners of every class, walked to St. Paul's Cathedral. Sidney's brother Robert followed as chief mourner, and the pall-bearers were Fulke Greville, Edward Wotton, Edward Dyer, and Thomas Dudley.

The procession was headed by Sidney's regiment of horse and thirty-two poor men in allusion to the years of his age. A representative was sent by each of the seven United Provinces, and at the end of the procession were the Lord Mayor of London and 300 of the Trained Bands of the City.

An interesting series of copper-plate engravings representing this remarkable funeral procession was published in the year 1588. The work was "drawne and invented by Tho. Lant, Gent, servant to the saide Ho: Knight (Sir Philip Sidney), and graven in Copper by Derich Theodor de Brij in the Cittye of London". The engravings commence with a view of "The Hearse" with its heraldic enrichments in the choir of the cathedral, the beautiful rose-window at the east end of the church forming a prominent feature above and beyond it.

The various parts of the procession which

accompanied the remains are engraved with great care and the several figures introduced form a valuable fund of information on English costume in the latter half of the sixteenth century.

In 1590 Sir Francis Walsingham's remains were buried in the same tomb with those of Sir Philip Sidney.

II

CELEBRATION OF THE NEW YEAR OUTSIDE ST. PAUL'S CATHEDRAL

For some years past it has been customary for Scotchmen and Scotchwomen in London to assemble on or near the steps at the west end of St. Paul's Cathedral in celebration of the coming of the New Year. The custom has grown from year to year in popularity and the event is now quite an important one. The following account of the "gathering" on New Year's Eve, 1905, is taken from *The Standard* of 1st January, 1906.

Biting cold, which pierced through the thickest wrappings, did not diminish in the least degree the enthusiasm of those who gathered, in accordance with time-honoured custom, in front of St. Paul's last night to bid farewell to the old year, and to cheer in the new. By eleven o'clock, when the bells of the City churches began to clang out a joyous peal, a goodly crowd had assembled at the head of Ludgate Hill, and as the last minutes of 1905 wore slowly away its

ST. PAUL'S CATHEDRAL

numbers steadily increased, until finally there must have been close on 10,000 people massed together. Soldiers there were in plenty, mainly belonging to Scotch regiments, and as for the Scots Guards, their distinctive cap bands were to be seen on every hand. A strong force of police appeared early on the scene, but their task was a light one, and, beyond keeping the ever-growing knots of cheery, good-natured people on the move to make way for the traffic, they had little to do. Snatches of song went up occasionally, and the more boisterous spirits commenced to shout and cheer.

As twelve o'clock was approaching, however, the rowdier element, to some extent, got the upper hand, and the senseless and often maudlin shouting drowned the sound of the bells "ringing the old year out and the new year in". At last a complete hush fell, for every one seemed to know, as if by instinct, that the end of 1905 was a matter of seconds, not of minutes. Every face was turned up towards the great mass of St. Paul's, looming blackly against the starlit sky, a fit and stately reminder of days past and days yet to come. Then clear through the frosty air came the notes of the four quarters chimed by the great clock. A minute's pause, and the deep boom of the first stroke of midnight rang out. Not until the last had died away, and 1906 was born, did the babel of tongues break out. Friend grasped friend by the hand, stranger greeted stranger, and on every side the hearty wish, "Happy new year, old fellow,"

APPENDICES

was heard, and loud cheers were raised, while toasts were enthusiastically drunk. Some enthusiasts with whom the dead year had seemingly dealt lightly started "Auld Lang Syne," which was followed by the National Anthem, and more cheering and handshaking. In a moment or two later every one was hurrying homeward, and the neighbourhood of St. Paul's and Ludgate Hill was deserted, save for a solitary policeman and a few of the hawkers of fruit and sweets who earlier in the evening had been so numerous.

III

PROPOSED RESTORATION OF PAUL'S CROSS

Mr. H. C. Richards, M.P., F.S.A., who died in 1905, left a legacy of £5,000 to be applied either to the rebuilding of Paul's Cross, or towards new stained glass windows for the cathedral. At one time it was hoped that the cross would be rebuilt as a result of this generous bequest, but it has now been decided, it is believed, that the money shall be devoted to the adornment of the windows of the cathedral church in the manner indicated.

The first part of the report deals with the general situation of the country and the progress of the war. It then goes on to discuss the various departments of the Government and the state of the different branches of industry and commerce. The report concludes with a summary of the principal events of the year and a forecast for the future.

III

The second part of the report deals with the financial situation of the country. It discusses the state of the public debt, the revenue of the Government, and the expenditure of the various departments. It also discusses the state of the money market and the value of the currency. The report concludes with a summary of the principal financial events of the year and a forecast for the future.

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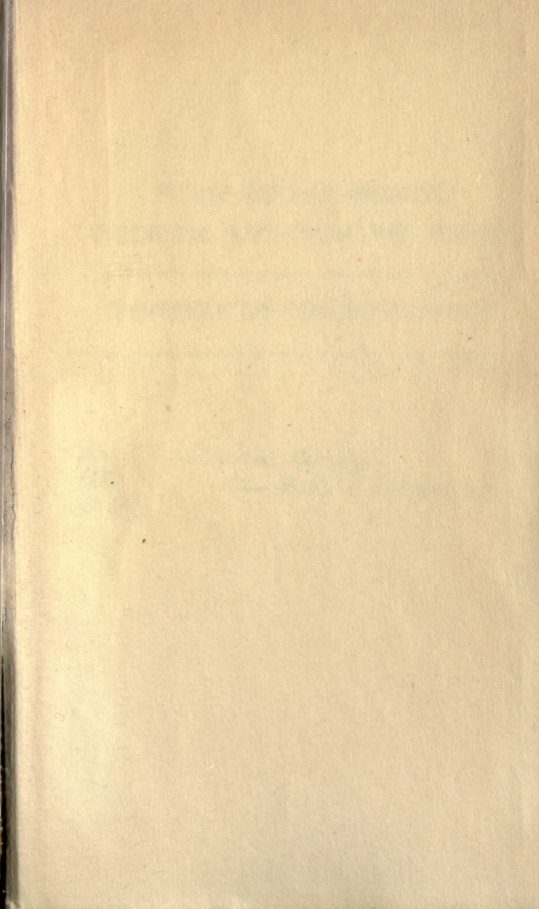
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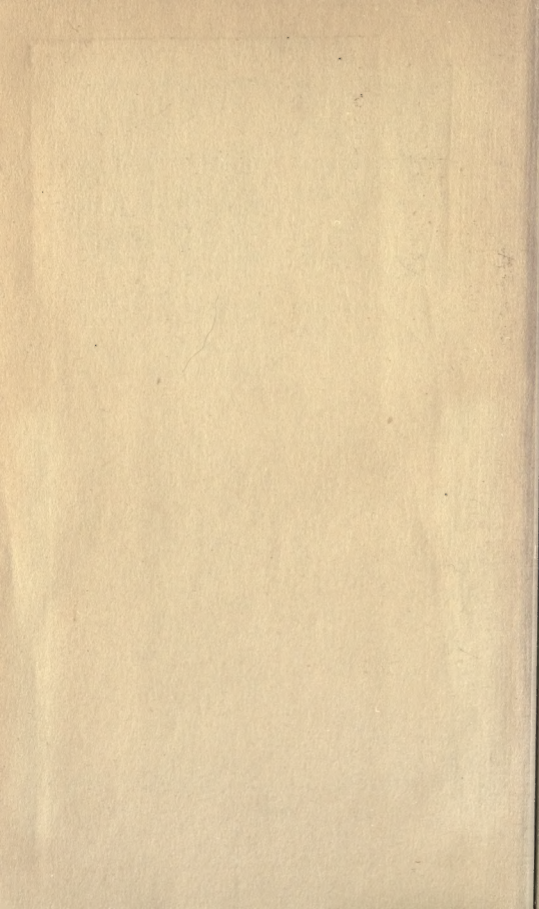
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